CATULLUS

SELECTIONS

EDITED BY

M. MACMILLAN

OXFORD
AT THE CLARENDON PRESS

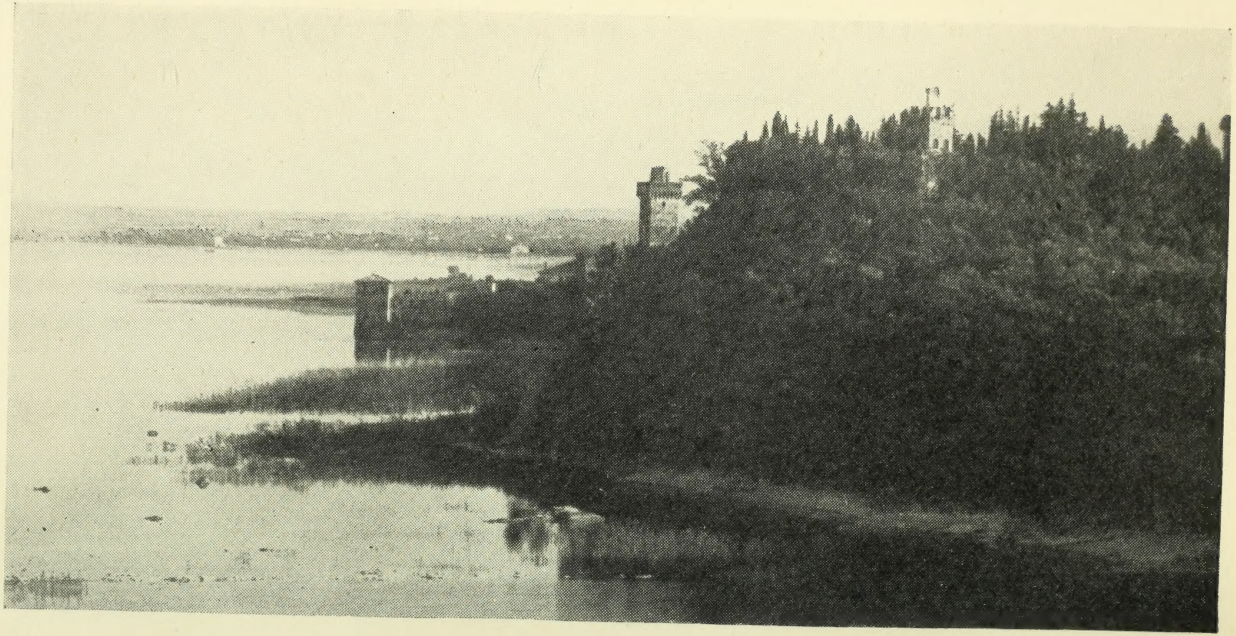
This book belongs to
THE CAMPBELL COLLECTION
purchased with the aid of
The MacDonald-Stewart Foundation
and
The Canada Council

CAMPBELL
COLLECTION

Digitized by the Internet Archive
in 2011 with funding from
University of Toronto

http://www.archive.org/details/selectionsfromca00catu

Impression of 1929
First edition, 1921



'Paene insularum, Sirmio, insularumque ocelle'

A view of Lake Garda and Catullus' Sirmio

SELECTIONS FROM CATULLUS

EDITED WITH INTRODUCTION, NOTES AND VOCABULARY

BY

MICHAEL MACMILLAN, D.Litt.

OXFORD UNIVERSITY PRESS
LONDON EDINBURGH GLASGOW LEIPZIG NEW YORK
TORONTO MELBOURNE CAPETOWN BOMBAY
CALCUTTA MADRAS SHANGHAI
HUMPHREY MILFORD

LIBRARY
Toronto, Ontario
CAMPBELL COLLECTION

LIST OF ILLUSTRATIONS

'Paene insularum, Sirmio, insularumque ocelle'. A view of Lake Garda and Catullus' Sirmio. Photograph by G. Lavo . . . . . *Frontispiece*

Roman Pets (see III). A mosaic from Pompeii, of six doves drinking from a bowl of water. Photograph by Neue Photo. Gesell. . . . . *page* 16

'Cui dono lepidum novum libellum'. A physician reading a book in his library. He holds one roll in his hand, and others are in the cupboard (or 'bookshelf') in front of him . . . . . *facing page* 18

'hunc ad usque limpidum lacum'. The remains of a Roman villa among the olive trees on Catullus' Sirmio. In front is the lake where 'phasellus ille' rode at anchor. Photograph by G. Lavo . . *facing page* 19

'unguentum dabo'. Roman scent bottles, made of opaque glass. They are about 5 inches high. Metropolitan Museum of Art, New York . . . *facing page* 22

'hic merus est Thyonianus'. A Roman relief, showing a large wine-merchant's establishment . . *facing page* 22

Verona, showing the Ponte Castelvecchio, built in the fifteenth century. The river is the Adige. Photograph by Anderson . . . . . *facing page* 23

Roman iron agricultural implements found at Pompeii (cf. LXIV, lines 38–42). Above, two hoes; below, a hatchet and a sickle. By permission of the Field Museum of Natural History, Chicago . *facing page* 30

'pulvinar geniale'. A Roman couch. Museo dei Conservatori . . . . . *facing page* 30

'magnanimum ad Minoa venit sedesque superbas'. The throne room in the Palace of Cnossus, Crete. Photograph by Mr. Percival Hart . . . *facing page* 31

A Roman funeral urn, to contain the 'mutam cinerem' of the dead . . . . . *page* 44

Printed in Great Britain

INTRODUCTION

LITTLE is known of the life of Catullus. According to Jerome he was born at Verona in the year 87 B.C. and died at Rome in his thirtieth year. But from the references in XI to Caesar's invasions of Britain, he would appear to have been still alive in 54 B.C. There is, however, no doubt that, like Burns, Byron, Keats, and Shelley, his lyrical compeers in another age and country, he died young, for Ovid (*Amores* III. ix. 61) imagines him among the blessed with ivy twined round his 'youthful brows'. His father must have been a leading citizen of Verona, for Suetonius tells us that he was frequently the host of Julius Caesar. That he was also wealthy is indicated by the fact that the poet, who was probably his younger son, owned landed property on the peninsula of Sirmio (XXXI) and a villa in the fashionable neighbourhood of Tibur (XLIV). In manhood he settled at Rome. 'That is my home', he tells us in LXVIII. 35, 'that is my residence, there I spend the years of my life.' As Horace retired to his Sabine farmstead when August provided too much work for Roman undertakers, so no doubt Catullus found refuge in his villa near Tibur. But he never lost his local attachment to the place of his birth.

It was natural for him in the hour of his great sorrow to go to the north of Italy, far away from the 'dust and din and steam of town'. Immantled in the ambrosial dark of his beloved Sirmio, he might find, if not consolation, at least harmony with his grief among scenes associated with the memory of his lost brother and of his childhood. The date of his brother's death is uncertain, as also is the year in which he himself went to Asia on the staff of Memmius, and thus found an opportunity of visiting his brother's tomb in the Troad. With these exceptions his life was spent at Rome, where he was admitted into the most aristocratic circles and fell into a deep passion for the lady immortalized in his poetry as Lesbia. Apuleius reveals that in his time Lesbia was supposed to be Clodia, the sister of Clodius, the nobly born young democrat who played such a conspicuous part in the political strife of the day until he was killed by Milo. Catullus himself does not appear to have been keenly interested in politics. As a young aristocrat, it is not surprising that he should, like his friend Calvus, write violent lampoons on Caesar, the great leader of the popular party, although Caesar was his father's personal friend. But their animosity was not very deeply seated, for they did not shrink from reconciliation with the great statesman, when his success in Britain offered prospects of lucrative posts to enterprising young nobles. It is, indeed, far from improbable that Catullus, if he had lived a few years longer, would, like Horace, have been bribed to sacrifice his republican predilections and

have devoted his genius to the support of Caesar in his progress to imperial sovereignty.

Catullus was evidently a typical Italian, richly endowed with the love of love and the hate of hate necessary for the inspiration of great lyric poetry. He was even able to combine these seemingly antagonistic passions. When Lesbia proved false to him, he hated but still loved her, so that love and hate were in this case 'tenants of a single breast' (LXXXV). As the poet of love, he himself deserves the epithet of 'tender' that he applies to a brother poet in XXXV. 1. Not without reason Tennyson in his poem on Sirmio calls him 'tenderest of Roman poets', and relates how on his visit to 'Catullus' all but island, olive-silvery Sirmio' his mind was haunted by the '*ave atque vale* of the poet's hopeless woe' (cf. *In Memoriam*, LVII). We may well suppose that he who loved his brother so dearly had a similar depth of affection for his parents, though his filial affection does not happen to have found expression in poetry of immortal elegy like that lament (LXV), the notes of which have rolled from soul to soul since his brother's death more than nineteen hundred years ago. Of his loving-kindness to his friends his poems give abundant testimony. We see it in the verses addressed to Calvus with their ungrudging appreciation of his friend's talent and versatility, in which he seems almost to depreciate his own genius (L). We see it in his yearning for sympathy and in his distress when the words of comfort that he thought his due were withheld (XXXVIII), and in the verses of consolation he

himself addresses to Calvus, who had lost his wife (XCVI). Married love he glorifies in two fine *epithalamia* in addition to the one on the marriage of Peleus and Thetis included in these *Selections*. It is indeed strange that one who lived such a wild life as Catullus should nevertheless be unsurpassed, if not unequalled, in this species of poetry. In English literature only Spenser can bear comparison with him as an impassioned eulogist of marriage. But it is in his poems devoted to Lesbia that he reaches his climax of perfection as a tender love poet, especially in the two poems on Lesbia's sparrow. Equally tender and true and passionate are the verses on the loves of Acme and Septimius (XLV), which were evidently also inspired by his love for Lesbia, whether these two names are to be regarded as expressly standing for himself and his lady-love or not.

This overflowing tenderness explains the extremely frequent use of diminutives, which is one of the most striking peculiarities of the diction of Catullus. He sometimes even adds diminutive suffixes to nouns and adjectives that already had a diminutive meaning or a diminutive suffix, such as *puellula, parvulus, tenellulus, medullula.* In his lavish use of diminutives he goes beyond all poets except perhaps those writing in the Scottish dialect, who, like Plautus and Catullus and Cicero in his letters, adopted it from the familiar speech of the people. Thus he manifests his sympathy with Ariadne by applying to her sobs as an epithet the diminutive of *frigidus* (LXIV. 131). In like

manner in III diminutives are used in sympathy with the dead sparrow, and in the last line of the poem the swollen eyes of Lesbia mourning the loss of her pet are described by a diminutive adjective added to a diminutive noun (*turgiduli ocelli*), with which compare XII. 17, XXXI. 2, XLV. 13, LXIV. 103. These diminutives often elude translation. In their cumulative effect they provide a kind of musical accompaniment, like the faint music employed on the stage to attune our minds to a pathetic soliloquy.

We may suppose that the young poet on his first arrival at the capital, like Burns on his first visit to Edinburgh, had a brilliant reception from a gay society eager to welcome the young genius newly arrived from the provinces, and that he became for a time the spoiled child of fortune. Afterwards, when Lesbia and some of his friends proved faithless or cold, and his reckless life led him into financial difficulties, he would feel the change severely and express his indignation in passionate language. For, as far as we can judge of him from his poetry, he was not of the philosophic mind that could bear with equanimity good and evil fortune and go on his way through life with wisdom and prudence in spite of disappointed love and friendship. We think of him as akin not to Scott, Wordsworth, and Tennyson, but rather to Burns and to Byron, or to Gay, described in Pope's epitaph as 'in wit a man, simplicity a child'.

Although Catullus was in some respects closely connected with the learned and artificial Alexandrian

school of poets, and was on that account regarded as pre-eminently a *doctus poeta*,[1] nevertheless his finest poems are characterized by lucidity, easy grace, and natural spontaneity. In these qualities he rivals the greatest lyric poets of ancient Greece, and surpasses all his Latin predecessors and successors. Swinburne cannot be regarded as guilty of his usual hyperbole, when he describes Catullus as 'the least laborious and the most spontaneous in his god-like and bird-like melody of all the lyrists known to me except Sappho and Shelley. I should as soon call a lark's note laboured as Catullus''.

How is it then that this most natural and spontaneous of poets is continually called learned by those who admired his genius? We must remember that in Roman literature learning was generally regarded as an essential attribute of poets. Roman literature being a reflection of Greek literature, the greatest Roman poets prided themselves on the closeness with which they followed Greek models. For such imitation deep study of Greek authors was necessary. Therefore Horace says to the literary aspirants of his day

Vos exemplaria Graeca
nocturna versate manu, versate diurna,

and means by *doctarum hederae praemia frontium* the ivy wreaths that crown the brows of all poets,

[1] Obvius huic venias hedera iuvenalia cinctus
tempora cum Calvo, docte Catulle, tuo.
Ovid, *Am.* III. ix. 61.

Lesbia dictavit, docte Catulle, tibi.
Martial, VIII. lxxiii. 8.

not of any particular class of poets. Of the learning that consisted in intimate knowledge of Greek literature Catullus was a master, and in this respect he has the same claim to be considered a learned poet as Virgil, Milton, or Gray. His Greek scholarship is attested by his translations of Callimachus and of the ode of Sappho, which might have been regarded as untranslatable, if he had not translated it. Many passages in his poems traceable to Greek originals (e. g. IX. 3, 5, LXX. 1, 3, 4) show his knowledge and appreciation of all species of Greek poetry. Horace claims for himself the glory of having first brought the measures of the Greek lyrists into Latium (*Ep.* I. xix. 23, 32; *C.* III. xxx. 13), but, in making such a claim, he is unjust to the predecessor to whom he owes far more than he cares to acknowledge. Catullus anticipated Horace in the employment of the Sapphic stanza besides composing lyrics in eight other Greek metres, some of them of a very complicated character. Indeed, in the variety of the Greek metres of which he was a master, he not only preceded, but also equalled Horace, and surpassed all other Roman poets. It was, no doubt, partly on this account that he was regarded as pre-eminently learned. Moreover, Catullus and his friend Calvus did really belong more or less to the Alexandrian school of poetry, which displayed in its productions elaborate refinement and learning, often verging on the pedantic, rather than original genius. Catullus was naturally identified with this school on account of his translation of the *Coma Berenices* of the

Alexandrian Callimachus. It has even been suggested by more than one commentator that the *Epithalamium Pelei et Thetidis* is a translation of Callimachus or some other Alexandrian poet. Therefore, as a poet in general and particularly as an Alexandrian poet, Catullus would naturally have a reputation for learning. This would appear to be his chief characteristic in the eyes of those who failed to discern the perfection of his love lyrics, just because they were simple and natural and free from the Alexandrian features discernible in his longer poems.

Indeed, two distinct styles are discernible in the poetry of Catullus. The epithet 'terse', applied by Herrick to the muse of Catullus, is far from appropriate to the *Epithalamium* of Peleus, which, in its slow and stately movement, is often as diffuse as Spenser's narrative style. In his love poems and *vers de société* he employs with little alteration the language of polite conversation prevalent in the higher circles of the Roman Republic, just as Chaucer writes his poems in the court language of Edward III, and in Lyly's plays we find the conversational style of the courtiers and men of letters in the reign of Queen Elizabeth. But in his longer poems the style is embellished with poetical diction derived from Alexandrian models and the Greek epic. Thus, there are in the shorter poems, as Ellis points out, whole lines that only differ from prose by being metrical, e.g. XLIV. 11, XIII. 3, XXXV. 11. In them occur many colloquial words and idioms that would be out of place in elaborate odes, epics, or tragedies.

For instance, instead of *pulcer*, the ordinary word for 'beautiful' in elevated poetry, its colloquial equivalent *bellus*, a word not to be found in Horace or Virgil, is used fourteen times in the lighter poems of Catullus, side by side with many other words hardly admissible in serious poetry, such as *elegans* (XIII. 10), *scurra* (XXII. 12), *delicatus* (L. 3), *salaputium* (LIII. 5), and such colloquial phrases as *unius aestimemus assis* (V. 3), *basia basiare* (VII. 9). In LXIV, on the contrary, there is an abundance of high-sounding poetical diction consisting of such words as *amplifice*, *fluentisonus*, *Troiugena*, *inobservabilis*, *Mavors*, *calathiscus*, *conchylium*. It all amounts to this, that Catullus was a master of two styles and suited his style to his subject, as Horace, Pope, Byron, and even Wordsworth did. The diction of the *Epithalamium* of Peleus and Thetis differs from the short lyrics of Catullus in the same way and for the same good reason as the diction of Pope's translation of the *Iliad* differs from that of his *Moral Epistles*, as *Childe Harold* differs from *Beppo* and *Don Juan*, and as Wordsworth's *Laodamia* differs from his poems on Lucy.

Modern literature has not been nearly so much indebted to Catullus as to Virgil and Ovid. During the early Middle Ages his poems were almost lost to the world. Little evidence of knowledge of Catullus is visible in mediaeval literature until towards the end of the thirteenth century, when a manuscript of his works was discovered at Verona. No doubt the new old poet was eagerly read by many scholars of the Renaissance, but

copies of the manuscript were for a long time rare, and it was not until the middle of the sixteenth century that printed commentaries revealed its contents to the learned world in general. Even then the poems of Catullus could not rival in popularity the classics that had been known and studied continuously since the fall of the Roman Empire. Petrarch refers to them once or twice, but there is no sign of his having brought them to the notice of Chaucer, who probably visited him in Italy in 1373. For among all the many borrowings from Latin poets, especially from Ovid and Virgil, in Chaucer's works, there appears to be no passage traceable to Catullus. The first clear trace of Catullus in English literature is the subject of Skelton's *Little Boke of Philip Sparrow*, written in the beginning of the sixteenth century. It is an elegy extended to nearly fourteen hundred lines lamenting the death of a sparrow killed by 'Gyb our cat', with little imitation of Catullus in detail. In the middle of the sixteenth century Ronsard borrowed almost as freely from Catullus as from Horace. He shared the former's predilection for what Wyndham calls 'caressing diminutives', and, in one beautiful passage, contrasts the utter extinction of the light of human life lamented by Catullus in V. 5, 6, with the restoration of the crescent moon in Horace's imitation of that passage (*C.* IV. vii. 13):

> La lune est coutumière
> de naître tous les mois:
> mais quand notre lumière
> est éteinte une fois,
> sans nos yeux réveiller
> faut longtemps sommeiller.

As a consequence of admiration of Ronsard and the enthusiastic study of the classics, Ben Jonson, Carew, Crashaw, Cartwright, Drummond, and other English poets fell under the spell of Catullus, and translated or imitated the choicest of his lyrics. Among his English admirers the most conspicuous was Herrick, who, like Catullus, besides shorter lyrics, composed several epithalamia, many epigrams, and an elegy on his brother's death. Indeed, on account of his resemblance to the great Latin lyric poet, Herrick is regarded by some critics as pre-eminently worthy to claim the title of the English Catullus, and Lowell calls him 'the most Catullian of poets since Catullus'. A good deal may be urged in support of this opinion. The two poets resemble each other in the subject and style of their poetry. Herrick, in mastery of metre and in the classical lucidity of his language, emulates his Roman predecessor. But there is one marked difference between them. Catullus is at his greatest when he pours out from his heart his passionate love and indignation. Herrick is incapable of expressing such high passion. Generally, his love songs do not appear to be sincere expressions of feeling, but admirably ingenious exercises of fancy inspired by imaginary persons.

To find the true modern Catullus we must turn to a provincial poet of a later age, to Burns, in whose poems, as in those of Catullus, critics have tried to trace the exuberance of passionate love and hate, and also coarseness of thought and language to a Celtic strain in the blood. It is interesting to

notice in them also a resemblance in defect. Just as the lover of the banks and braes of bonnie Doon seems never to have looked with admiration from Mossgiel on the beautiful range of the Arran mountains, so the poet of Sirmio and the Lago di Garda in none of his poems gives evidence of any appreciation of the sublimity of the great Alpine chain that forms the northern horizon of the view from his native Verona.

Roman Pets (*see III*). *A mosaic from Pompeii, of six doves drinking from a bowl of water*

CATVLLI CARMINA

I

Cvi dono lepidum novum libellum
arido modo pumice expolitum ?
Corneli, tibi: namque tu solebas
meas esse aliquid putare nugas;
iam tum cum ausus es unus Italorum
omne aevum tribus explicare cartis
doctis, Iuppiter, et laboriosis.
quare habe tibi quidquid hoc libelli
qualecumque; quod, o patrona virgo,
plus uno maneat perenne saeclo.

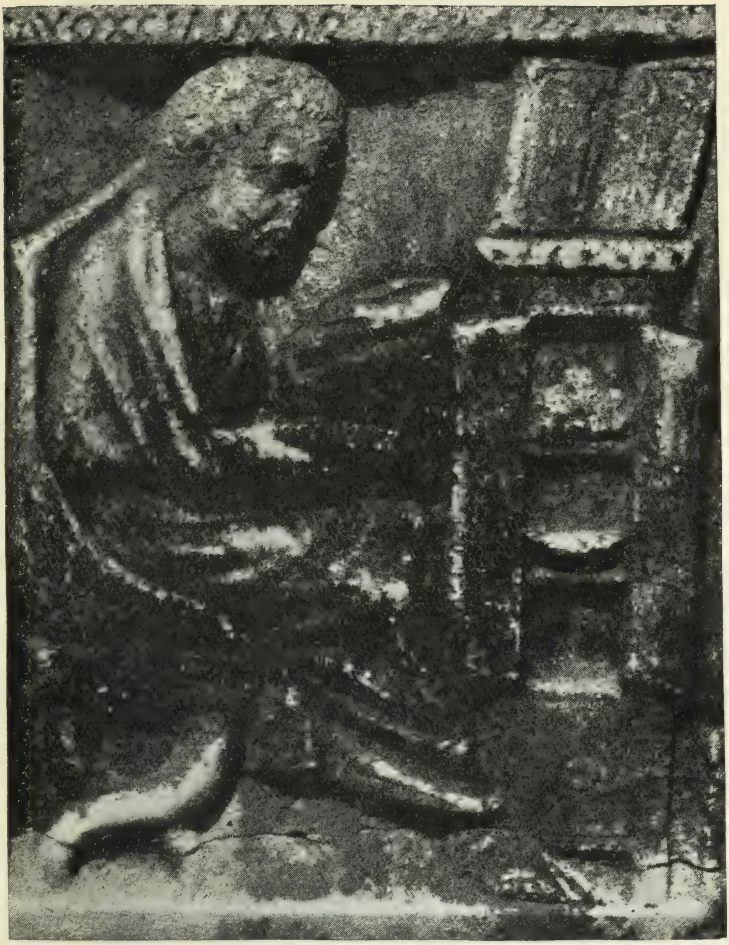
III

Lvgete, o Veneres Cupidinesque,
et quantum est hominum venustiorum.
passer mortuus est meae puellae,
passer, deliciae meae puellae.
quem plus illa oculis suis amabat:
nam mellitus erat suamque norat
ipsam tam bene quam puella matrem.
nec sese a gremio illius movebat,
sed circumsiliens modo huc modo illuc
ad solam dominam usque pipilabat.
qui nunc it per iter tenebricosum

illuc, unde negant redire quenquam.
at vobis male sit, malae tenebrae
Orci, quae omnia bella devoratis:
tam bellum mihi passerem abstulistis.
vae factum male! vae miselle passer,
tua nunc opera meae puellae
flendo turgiduli rubent ocelli.

IV

Phasellvs ille, quem videtis, hospites,
ait fuisse navium celerrimus,
neque ullius natantis impetum trabis
nequisse praeterire, sive palmulis
opus foret volare sive linteo.
et hoc negat minacis Adriatici
negare litus insulasve Cycladas
Rhodumque nobilem horridamque Thraciam
Propontida trucemve Ponticum sinum,
ubi iste post phasellus antea fuit
comata silva: nam Cytorio in iugo
loquente saepe sibilum edidit coma.
Amastri Pontica et Cytore buxifer,
tibi haec fuisse et esse cognitissima
ait phasellus: ultima ex origine
tuo stetisse dicit in cacumine,
tuo imbuisse palmulas in aequore,
et inde tot per impotentia freta
herum tulisse, laeva sive dextera
vocaret aura, sive utrumque Iuppiter
simul secundus incidisset in pedem.



'Cui dono lepidum novum libellum'

A physician reading a book in his library. He holds one roll in his hand, and others are in the cupboard (or 'bookshelf') in front of him

'hunc ad usque limpidum lacum'. The remains of a Roman villa among the olive trees on Catullus' Sirmio. In front is the lake, where 'phasellus ille' rode at anchor

neque ulla vota litoralibus deis
sibi esse facta, cum veniret a mari
novissime hunc ad usque limpidum lacum.
sed haec prius fuere: nunc recondita
senet quiete seque dedicat tibi,
gemelle Castor et gemelle Castoris.

V

Vivamvs, mea Lesbia, atque amemus,
rumoresque senum severiorum
omnes unius aestimemus assis.
soles occidere et redire possunt:
nobis cum semel occidit brevis lux,
nox est perpetua una dormienda.
da mi basia mille, deinde centum,
dein mille altera, dein secunda centum,
deinde usque altera mille, deinde centum.
dein, cum milia multa fecerimus,
conturbabimus illa, ne sciamus,
aut ne quis malus invidere possit,
cum tantum sciat esse basiorum.

VII

Qvaeris, quot mihi basiationes
tuae, Lesbia, sint satis superque.
quam magnus numerus Libyssae harenae
lasarpiciferis iacet Cyrenis,
oraclum Iovis inter aestuosi
et Batti veteris sacrum sepulcrum;
aut quam sidera multa, cum tacet nox,

furtivos hominum vident amores;
tam te basia multa basiare
vesano satis et super Catullo est,
quae nec pernumerare curiosi
possint nec mala fascinare lingua.

VIII

Miser Catulle, desinas ineptire,
et quod vides perisse perditum ducas.
fulsere quondam candidi tibi soles,
cum ventitabas quo puella ducebat
amata nobis quantum amabitur nulla.
ibi illa multa tum iocosa fiebant,
quae tu volebas nec puella nolebat.
fulsere vere candidi tibi soles.
nunc iam illa non volt: tu quoque impotens noli,
nec quae fugit sectare, nec miser vive,
sed obstinata mente perfer, obdura.
vale, puella. iam Catullus obdurat,
nec te requiret nec rogabit invitam.
at tu dolebis, cum rogaberis nulla.
scelesta, vae te! quae tibi manet vita!
quis nunc te adibit? cui videberis bella?
quem nunc amabis? cuius esse diceris?
at tu, Catulle, destinatus obdura.

IX

Verani, omnibus e meis amicis
antistans mihi milibus trecentis,
venistine domum ad tuos Penates

fratresque unanimos anumque matrem?
venisti. o mihi nuntii beati!
visam te incolumem audiamque Hiberum
narrantem loca, facta, nationes,
ut mos est tuus, applicansque collum
iucundum os oculosque suaviabor.
o quantum est hominum beatiorum,
quid me laetius est beatiusve?

XI

FVRI et Aureli, comites Catulli,
sive in extremos penetrabit Indos,
litus ut longe resonante Eoa
tunditur unda,
sive in Hyrcanos Arabesque molles,
seu Sacas sagittiferosve Parthos,
sive quae septemgeminus colorat
aequora Nilus,
sive trans altas gradietur Alpes,
Caesaris visens monimenta magni,
Gallicum Rhenum horribilesque ultimosque Britannos,
omnia haec, quaecunque feret voluntas
caelitum, temptare simul parati,
pauca nuntiate meae puellae
non bona dicta.
ne meum respectet, ut ante, amorem,
qui illius culpa cecidit velut prati
ultimi flos, praetereunte postquam
tactus aratro est.

XIII

CENABIS bene, mi Fabulle, apud me
paucis, si tibi di favent, diebus,
si tecum attuleris bonam atque magnam
cenam, non sine candida puella
et vino et sale et omnibus cachinnis.
haec si, inquam, attuleris, venuste noster,
cenabis bene: nam tui Catulli
plenus sacculus est aranearum.
sed contra accipies meros amores
seu quid suavius elegantiusve est:
nam unguentum dabo, quod meae puellae
donarunt Veneres Cupidinesque,
quod tu cum olfacies, deos rogabis,
totum ut te faciant, Fabulle, nasum.

XXVII

MINISTER vetuli puer Falerni,
inger mi calices amariores,
ut lex Postumiae iubet magistrae
ebriosa acina ebriosioris.
at vos quo lubet hinc abite, lymphae,
vini pernicies, et ad severos
migrate. hic merus est Thyonianus.

XXXI

PAENE insularum, Sirmio, insularumque
ocelle, quascumque in liquentibus stagnis
marique vasto fert uterque Neptunus;
quam te libenter quamque laetus inviso,

'unguentum dabo'. Roman scent-bottles, made of opaque glass They are about five inches high

'hic merus est Thyonianus'. A Roman relief, showing a large wine-merchant's establishment

Verona, showing the Ponte Castelvecchio, built in the fifteenth century
The river is the Adige

vix mi ipse credens Thuniam atque Bithunos
liquisse campos et videre te in tuto.
o quid solutis est beatius curis?
cum mens onus reponit, ac peregrino
labore fessi venimus larem ad nostrum,
desideratoque acquiescimus lecto.
hoc est quod unum est pro laboribus tantis.
salve o venusta Sirmio atque hero gaude;
gaudete vosque o Lydiae lacus undae;
ridete quidquid est domi cachinnorum.

XXXV

Poetae tenero, meo sodali,
velim Caecilio, papyre, dicas
Veronam veniat, Novi relinquens
Comi moenia Lariumque litus.
nam quasdam volo cogitationes
amici accipiat sui meique.
quare si sapiet viam vorabit,
quamvis candida milies puella
euntem revocet, manusque collo
ambas iniciens roget morari.
quae nunc, si mihi vera nuntiantur,
illum deperit impotente amore.
nam quo tempore legit incohatam
Dindymi dominam, ex eo misellae
ignes interiorem edunt medullam.
ignosco tibi, Sapphica puella
musa doctior; est enim venuste
magna Caecilio incohata mater.

XXXVI

ANNALES Volusi, cacata carta,
votum solvite pro mea puella.
nam sanctae Veneri Cupidinique
vovit, si sibi restitutus essem
desissemque truces vibrare iambos,
electissima pessimi poetae
scripta tardipedi deo daturam
infelicibus ustulanda lignis.
et hoc pessima se puella vidit
iocose lepide vovere divis.
nunc o caeruleo creata ponto,
quae sanctum Idalium Vriosque apertos,
quaeque Ancona Cnidumque harundinosam
colis quaeque Amathunta, quaeque Golgos,
quaeque Durrachium Hadriae tabernam;
acceptum face redditumque votum,
si non illepidum neque invenustum est.
at vos interea venite in ignem,
pleni ruris et inficetiarum
annales Volusi, cacata carta.

XXXVIII

MALEST, Cornifici, tuo Catullo,
malest, me hercule et laboriose,
et magis magis in dies et horas.
quem tu, quod minimum facillimumque est,
qua solatus es allocutione?
irascor tibi. sic meos amores!

paulum quid lubet allocutionis,
maestius lacrimis Simonideis.

XLIV

O FVNDE noster seu Sabine seu Tiburs,
(nam te esse Tiburtem autumant, quibus non est
cordi Catullum laedere: at quibus cordi est,
quovis Sabinum pignore esse contendunt)
sed seu Sabine sive verius Tiburs,
fui libenter in tua suburbana
villa, malamque pectore exspui tussim,
non inmerenti quam mihi meus venter,
dum sumptuosas appeto, dedit, cenas.
nam, Sestianus dum volo esse conviva,
orationem in Antium petitorem
plenam veneni et pestilentiae legi.
hic me gravedo frigida et frequens tussis
quassavit usque dum in tuum sinum fugi,
et me recuravi otioque et urtica.
quare refectus maximas tibi grates
ago, meum quod non es ulta peccatum.
nec deprecor iam, si nefaria scripta
Sesti recepso, quin gravedinem et tussim
non mihi, sed ipsi Sestio ferat frigus,
qui tunc vocat me, cum malum librum legi.

XLV

ACMEN Septimius suos amores
tenens in gremio 'mea' inquit 'Acme,
ni te perdite amo atque amare porro

omnes sum assidue paratus annos
quantum qui pote plurimum perire,
solus in Libya Indiaque tosta
caesio veniam obvius leoni.'
hoc ut dixit, Amor, sinistra ut ante,
dextra sternuit approbationem.
at Acme leviter caput reflectens,
et dulcis pueri ebrios ocellos
illo purpureo ore suaviata,
'sic,' inquit 'mea vita Septimille,
huic uni domino usque serviamus,
ut multo mihi maior acriorque
ignis mollibus ardet in medullis'.
hoc ut dixit, Amor, sinistra ut ante,
dextra sternuit approbationem.
nunc ab auspicio bono profecti
mutuis animis amant amantur.
unam Septimius misellus Acmen
mavult quam Syrias Britanniasque:
uno in Septimio fidelis Acme
facit delicias libidinisque.
quis ullos homines beatiores
vidit, quis Venerem auspicatiorem?

XLVI

Iam ver egelidos refert tepores,
iam caeli furor aequinoctialis
iucundis Zephyri silescit auris.
linquantur Phrygii, Catulle, campi
Nicaeaeque ager uber aestuosae:

ad claras Asiae volemus urbes.
iam mens praetrepidans avet vagari,
iam laeti studio pedes vigescunt.
o dulces comitum valete coetus,
longe quos simul a domo profectos
diversae variae viae reportant.

XLIX

Disertissime Romuli nepotum,
quot sunt quotque fuere, Marce Tulli,
quotque post aliis erunt in annis,
gratias tibi maximas Catullus
agit pessimus omnium poeta,
tanto pessimus omnium poeta,
quanto tu optimus omnium patronus.

L

Hesterno, Licini, die otiosi
multum lusimus in meis tabellis,
ut convenerat esse delicatos.
scribens versiculos uterque nostrum
ludebat numero modo hoc modo illoc,
reddens mutua per iocum atque vinum.
atque illinc abii tuo lepore
incensus, Licini, facetiisque,
ut nec me miserum cibus iuvaret,
nec somnus tegeret quiete ocellos,
sed toto indomitus furore lecto
versarer, cupiens videre lucem,

ut tecum loquerer, simulque ut essem.
at defessa labore membra postquam
semimortua lectulo iacebant,
hoc, iucunde, tibi poema feci,
ex quo perspiceres meum dolorem.
nunc audax cave sis, precesque nostras,
oramus, cave despuas, ocelle,
ne poenas Nemesis reposcat a te.
est vehemens dea: laedere hanc caveto.

LI

Ille mi par esse deo videtur,
ille, si fas est, superare divos,
qui sedens adversus identidem te
spectat et audit
dulce ridentem, misero quod omnis
eripit sensus mihi: nam simul te,
Lesbia, aspexi, nihil est super mi
. . . . . (Vocis imp.)
lingua sed torpet, tenuis sub artus
flamma demanat, sonitu suopte
tintinant aures, gemina teguntur
lumina nocte.

*

otium, Catulle, tibi molestum est:
otio exsultas nimiumque gestis:
otium et reges prius et beatas
perdidit urbes.

LIII

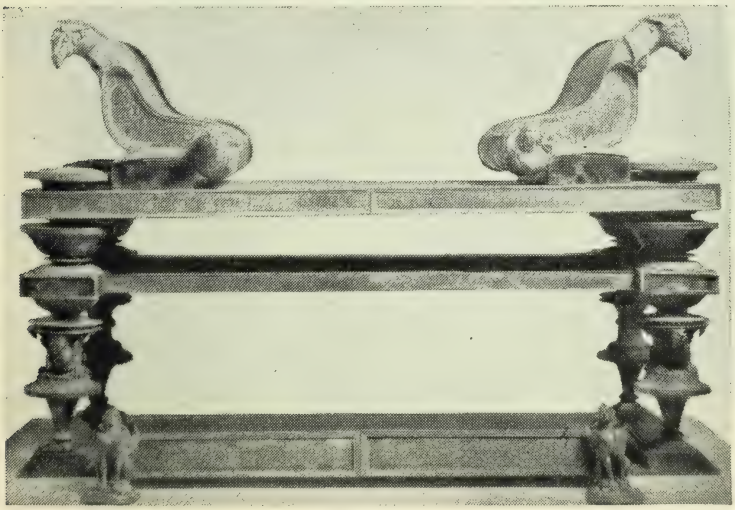
Risi nescio quem modo e corona,
qui, cum mirifice Vatiniana
meus crimina Calvus explicasset,
admirans ait haec manusque tollens,
'di magni, salaputium disertum!'

LXIV

Peliaco quondam prognatae vertice pinus
dicuntur liquidas Neptuni nasse per undas
Phasidos ad fluctus et fines Aeetaeos,
cum lecti iuvenes, Argivae robora pubis,
auratam optantes Colchis avertere pellem
ausi sunt vada salsa cita decurrere puppi,
caerula verrentes abiegnis aequora palmis.
diva quibus retinens in summis urbibus arces,
ipsa levi fecit volitantem flamine currum,
pinea coniungens inflexae texta carinae.
illa rudem cursu prima imbuit Amphitriten.
quae simul ac rostro ventosum proscidit aequor,
tortaque remigio spumis incanuit unda,
emersere feri candenti e gurgite vultus
aequoreae monstrum Nereides admirantes.
illa, atque haud alia, viderunt luce marinas
mortales oculi nudato corpore Nymphas
nutricum tenus exstantes e gurgite cano.
tum Thetidis Peleus incensus fertur amore,
tum Thetis humanos non despexit hymenaeos,
tum Thetidi pater ipse iugandum Pelea sensit.

o nimis optato saeclorum tempore nati
heroes, salvete, deum genus! o bona mater!
vos ego saepe meo vos carmine compellabo,
teque adeo, eximie taedis felicibus aucte,
Thessaliae columen Peleu, cui Iuppiter ipse,
ipse suos divum genitor concessit amores.
tene Thetis tenuit pulcerrima Neptunine?
tene suam Tethys concessit ducere neptem,
Oceanusque, mari totum qui amplectitur orbem?
quae simul optato finitae tempore luces
advenere, domum conventu tota frequentat
Thessalia, oppletur laetanti regia coetu:
dona ferunt prae se, declarant gaudia vultu.
deseritur Scyros, linquunt Phthiotica Tempe,
Crannonisque domos ac moenia Larisaea,
Pharsalum coeunt, Pharsalia tecta frequentant.
rura colit nemo, mollescunt colla iuvencis,
non humilis curvis purgatur vinea rastris,
non glebam prono convellit vomere taurus,
non falx attenuat frondatorum arboris umbram,
squalida desertis rubigo infertur aratris.
ipsius at sedes, quacumque opulenta recessit
regia, fulgenti splendent auro atque argento.
candet ebur soliis, collucent pocula mensae,
tota domus gaudet regali splendida gaza.
pulvinar vero divae geniale locatur
sedibus in mediis, Indo quod dente politum
tincta tegit roseo conchyli purpura fuco.
haec vestis priscis hominum variata figuris
heroum mira virtutes indicat arte.

Roman iron agricultural implements, found at Pompeii
(cf. LXIV, lines 38–42). Above, two hoes; below, a hatchet and a sickle



'pulvinar geniale'. A Roman couch

'magnanimum ad Minoa venit sedesque superbas'
The throne room in the palace of Cnossos, Crete

namque fluentisono prospectans litore Diae,
Thesea cedentem celeri cum classe tuetur
indomitos in corde gerens Ariadna furores,
necdum etiam sese quae visit visere credit,
ut pote fallaci quae tum primum excita somno
desertam in solā miseram se cernat harena.
immemor at iuvenis fugiens pellit vada remis,
irrita ventosae linquens promissa procellae.
quem procul ex alga maestis Minois ocellis,
saxea ut effigies bacchantis, prospicit, eheu,
prospicit et magnis curarum fluctuat undis,
non flavo retinens subtilem vertice mitram,
non contecta levi velatum pectus amictu,
non tereti strophio lactentis vincta papillas,
omnia quae toto delapsa e corpore passim
ipsius ante pedes fluctus salis alludebant.
sed neque tum mitrae neque tum fluitantis amictus
illa vicem curans toto ex te pectore, Theseu,
toto animo, tota pendebat perdita mente.
a misera, assiduis quam luctibus externavit
spinosas Erycina serens in pectore curas,
illa tempestate, ferox quo ex tempore Theseus
egressus curvis e litoribus Piraei
attigit iniusti regis Cortinia tecta.
nam perhibent olim crudeli peste coactam
Androgeoneae poenas exsolvere caedis
electos iuvenes simul et decus innuptarum
Cecropiam solitam esse dapem dare Minotauro.
quis angusta malis cum moenia vexarentur,
ipse suum Theseus pro caris corpus Athenis

proicere optavit potius quam talia Cretam
funera Cecropiae nec funera portarentur.
atque ita nave levi nitens ac lenibus auris
magnanimum ad Minoa venit sedesque superbas.
hunc simul ac cupido conspexit lumine virgo
regia, quam suavis exspirans castus odores
lectulus in molli complexu matris alebat,
quales Eurotae progignunt flumina myrtus,
aurave distinctos educit verna colores,
non prius ex illo flagrantia declinavit
lumina, quam cuncto concepit corpore flammam
funditus atque imis exarsit tota medullis.
heu misere exagitans immiti corde furores
sancte puer, curis hominum qui gaudia misces,
quaeque regis Golgos quaeque Idalium frondosum,
qualibus incensam iactastis mente puellam
fluctibus, in flavo saepe hospite suspirantem!
quantos illa tulit languenti corde timores!
quanto saepe magis fulgore expalluit auri!
cum saevum cupiens contra contendere monstrum
aut mortem appeteret Theseus aut praemia laudis.
non ingrata tamen frustra munuscula divis
promittens tacito succendit vota labello.
nam velut in summo quatientem brachia Tauro
quercum, aut conigeram sudanti cortice pinum,
indomitus turbo contorquens flamine robur
eruit: illa procul radicitus exturbata
prona cadit, late quaeviscumque obvia frangens:
sic domito saevum prostravit corpore Theseus

nequiquam vanis iactantem cornua ventis.
inde pedem sospes multa cum laude reflexit
errabunda regens tenui vestigia filo,
ne labyrintheis e flexibus egredientem
tecti frustraretur inobservabilis error.
sed quid ego a primo digressus carmine plura
commemorem, ut linquens genitoris filia vultum,
ut consanguineae complexum, ut denique matris,
quae misera in nata deperdita laetabatur,
omnibus his Thesei dulcem praeoptarit amorem:
aut ut vecta ratis spumosa ad litora Diae,
aut ut eam devincta tenentem lumina somno
liquerit immemori discedens pectore coniunx?
saepe illam perhibent ardenti corde furentem
clarisonas imo fudisse e pectore voces,
ac tum praeruptos tristem conscendere montes,
unde aciem in pelagi vastos protenderet aestus,
tum tremuli salis adversas procurrere in undas
mollia nudatae tollentem tegmina surae,
atque haec extremis maestam dixisse querellis,
frigidulos udo singultus ore cientem.
'sicine me patriis avectam, perfide, ab aris,
perfide, deserto liquisti in litore, Theseu?
sicine discedens neglecto numine divum,
immemor a devota domum periuria portas?
nullane res potuit crudelis flectere mentis
consilium? tibi nulla fuit clementia praesto,
immite ut nostri vellet miserescere pectus?
at non haec quondam nobis promissa dedisti
voce: mihi non haec miserae sperare iubebas,

sed conubia laeta, sed optatos hymenaeos,
quae cuncta aerei discerpunt irrita venti.
tum iam nulla viro iuranti femina credat,
nulla viri speret sermones esse fideles;
quīs dum aliquid cupiens animus praegestit apisci,
nil metuunt iurare, nihil promittere parcunt:
sed simul ac cupidae mentis satiata libido est,
dicta nihil metuere, nihil periuria curant.
certe ego te in medio versantem turbine leti
eripui, et potius germanum amittere crevi,
quam tibi fallaci supremo in tempore dessem.
pro quo dilaceranda feris dabor alitibusque
praeda, neque iniecta tumulabor mortua terra.
quaenam te genuit sola sub rupe leaena,
quod mare conceptum spumantibus exspuit undis,
quae Syrtis, quae Scylla rapax, quae vasta Carybdis,
talia qui reddis pro dulci praemia vita?
si tibi non cordi fuerant conubia nostra,
saeva quod horrebas prisci praecepta parentis,
at tamen in vestras potuisti ducere sedes,
quae tibi iucundo famularer serva labore,
candida permulcens liquidis vestigia lymphis,
purpureave tuum consternens veste cubile.
sed quid ego ignaris nequiquam conquerar auris,
externata malo, quae nullis sensibus auctae
nec missas audire queunt nec reddere voces?
ille autem prope iam mediis versatur in undis,
nec quisquam apparet vacua mortalis in alga.
sic nimis insultans extremo tempore saeva

fors etiam nostris invidit questibus auris.
Iuppiter omnipotens, utinam ne tempore primo
Gnosia Cecropiae tetigissent litora puppes,
indomito nec dira ferens stipendia tauro
perfidus in Creta religasset navita funem,
nec malus hic celans dulci crudelia forma
consilia in nostris requiesset sedibus hospes!
nam quo me referam? quali spe perdita nitor?
Idomeneosne petam montes? a, gurgite lato
discernens ponti truculentum dividit aequor.
an patris auxilium sperem? quemne ipsa reliqui
respersum iuvenem fraterna caede secuta?
coniugis an fido consoler memet amore?
quine fugit lentos incurvans gurgite remos?
praeterea nullo litus, sola insula, tecto,
nec patet egressus pelagi cingentibus undis:
nulla fugae ratio, nulla spes: omnia muta,
omnia sunt deserta, ostentant omnia letum.
non tamen ante mihi languescent lumina morte,
nec prius a fesso secedent corpore sensus,
quam iustam a divis exposcam prodita multam,
caelestumque fidem postrema comprecer hora.
quare facta virum multantes vindice poena,
Eumenides, quibus anguino redimita capillo
frons exspirantis praeportat pectoris iras,
huc huc adventate, meas audite querellas,
quas ego, vae miserae, extremis proferre medullis
cogor inops, ardens, amenti caeca furore.
quae quoniam verae nascuntur pectore ab imo,
vos nolite pati nostrum vanescere luctum,

sed quali solam Theseus me mente reliquit,
tali mente, deae, funestet seque suosque.'
has postquam maesto profudit pectore voces,
supplicium saevis exposcens anxia factis,
annuit invicto caelestum numine rector.
quo motu tellus atque horrida contremuerunt
aequora concussitque micantia sidera mundus.
ipse autem caeca mentem caligine Theseus
consitus oblito dimisit pectore cuncta,
quae mandata prius constanti mente tenebat,
dulcia nec maesto sustollens signa parenti
sospitem Erechtheum se ostendit visere portum.
namque ferunt olim, classi cum moenia divae
linquentem natum ventis concrederet Aegeus,
talia complexum iuveni mandata dedisse.
'nate mihi longa iucundior unice vita,
nate, ego quem in dubios cogor dimittere casus,
reddite in extrema nuper mihi fine senectae,
quandoquidem fortuna mea ac tua fervida virtus
eripit invito mihi te, cui languida nondum
lumina sunt nati cara saturata figura,
non ego te gaudens laetanti pectore mittam,
nec te ferre sinam fortunae signa secundae,
sed primum multas expromam mente querellas,
canitiem terra atque infuso pulvere foedans,
inde infecta vago suspendam lintea malo,
nostros ut luctus nostraeque incendia mentis
carbasus obscurata dicet ferrugine Hibera.
quod tibi si sancti concesserit incola Itoni,

quae nostrum genus, has sedes defendere Erechthi
annuit, ut tauri respergas sanguine dextram,
tum vero facito ut memori tibi condita corde
haec vigeant mandata, nec ulla oblitteret aetas;
ut simul ac nostros invisent lumina collis,
funestam antennae deponant undique vestem,
candidaque intorti sustollant vela rudentes,
quam primum cernens ut laeta gaudia mente
agnoscam, cum te reducem aetas prospera sistet.'
haec mandata prius constanti mente tenentem
Thesea ceu pulsae ventorum flamine nubes
aereum nivei montis liquere cacumen.
at pater, ut summa prospectum ex arce petebat,
anxia in assiduos absumens lumina fletus,
cum primum inflati conspexit lintea veli,
praecipitem sese scopulorum e vertice iecit,
amissum credens immiti Thesea fato.
sic funesta domus ingressus tecta paterna
morte ferox Theseus, qualem Minoidi luctum
obtulerat mente immemori talem ipse recepit.
quae tamen aspectans cedentem maesta carinam
multiplices animo volvebat saucia curas.
at parte ex alia florens volitabat Iacchus
cum thiaso Satyrorum et Nysigenis Silenis,
te quaerens, Ariadna, tuoque incensus amore.
qui tum alacres passim lymphata mente furebant
euhoe bacchantes, euhoe capita inflectentes.
harum pars tecta quatiebant cuspide thyrsos,
pars e divulso iactabant membra iuvenco,

pars sese tortis serpentibus incingebant,
pars obscura cavis celebrabant orgia cistis,
orgia, quae frustra cupiunt audire profani,
plangebant aliae proceris tympana palmis,
aut tereti tenuis tinnitus aere ciebant,
multis raucisonos efflabant cornua bombos
barbaraque horribili stridebat tibia cantu.
talibus amplifice vestis decorata figuris
pulvinar complexa suo velabat amictu.
quae postquam cupide spectando Thessala pubes
expleta est, sanctis coepit decedere divis.
hic, qualis flatu placidum mare matutino
horrificans Zephyrus proclivas incitat undas,
aurora exoriente vagi sub limina Solis:
quae tarde primum clementi flamine pulsae
procedunt, leni et resonant plangore cachinni,
post vento crescente magis magis increbescunt,
purpureaque procul nantes ab luce refulgent:
sic tum vestibuli linquentes regia tecta
ad se quisque vago passim pede discedebant.
quorum post abitum princeps e vertice Peli
advenit Chiron portans silvestria dona:
nam quodcumque ferunt campi, quos Thessala magnis
montibus ora creat, quos propter fluminis undas
aura parit flores tepidi fecunda Favoni,
hos indistinctis plexos tulit ipse corollis,
quo permulsa domus iucundo risit odore.
confestim Peneos adest, viridantia Tempe,
Tempe, quae silvae cingunt super impendentes,

Magnesson linquens Doris celebranda choreis,
non vacuus: namque ille tulit radicitus altas
fagos ac recto proceras stipite laurus,
non sine nutanti platano lentaque sorore
flammati Phaethontis et aerea cupressu.
haec circum sedes late contexta locavit,
vestibulum ut molli velatum fronde vireret.
post hunc consequitur sollerti corde Prometheus,
extenuata gerens veteris vestigia poenae,
quam quondam silici restrictus membra catena
persolvit pendens e verticibus praeruptis.
inde pater divum sancta cum coniuge natisque
advenit caelo, te solum, Phoebe, relinquens,
unigenamque simul cultricem montibus Iri:
Pelea nam tecum pariter soror aspernata est,
nec Thetidis taedas voluit celebrare iugalis.
qui postquam niveis flexerunt sedibus artus,
large multiplici constructae sunt dape mensae,
cum interea infirmo quatientes corpora motu
veridicos Parcae coeperunt edere cantus.
his corpus tremulum complectens undique vestis
candida purpurea talos incinxerat ora,
at roseo niveae residebant vertice vittae,
aeternumque manus carpebant rite laborem.
laeva colum molli lana retinebat amictum,
dextera tum leviter deducens fila supinis
formabat digitis, tum prono in pollice torquens
libratum tereti versabat turbine fusum,
atque ita decerpens aequabat semper opus dens,
laneaque aridulis haerebant morsa labellis,

quae prius in levi fuerant exstantia filo:
ante pedes autem candentis mollia lanae
vellera virgati custodibant calathisci.
haec tum clarisona pellentes vellera voce
talia divino fuderunt carmine fata,
carmine, perfidiae quod post nulla arguet aetas.
O decus eximium magnis virtutibus augens,
Emathiae tutamen, Opis carissime nato,
accipe, quod laeta tibi pandunt luce sorores,
veridicum oraclum: sed vos, quae fata sequuntur,
currite ducentes subtegmina, currite, fusi.
nulla domus tales umquam contexit amores,
nullus amor tali coniunxit foedere amantes,
qualis adest Thetidi, qualis concordia Peleo.
currite ducentes subtegmina, currite, fusi.
nascetur vobis expers terroris Achilles,
hostibus haud tergo, sed forti pectore notus,
qui persaepe vago victor certamine cursus
flammea praevertet celeris vestigia cervae.
currite ducentes subtegmina, currite, fusi.
non illi quisquam bello se conferet heros,
cum Phrygii Teucro manabunt sanguine campi,
Troicaque obsidens longinquo moenia bello,
periuri Pelopis vastabit tertius heres.
currite ducentes subtegmina, currite, fusi.
illius egregias virtutes claraque facta
saepe fatebuntur natorum in funere matres,
cum incurvo canos solvent a vertice crines,
putridaque infirmis variabunt pectora palmis.

currite ducentes subtegmina, currite, fusi.
namque velut densas praecerpens cultor aristas
sole sub ardenti flaventia demetit arva,
Troiugenum infesto prosternet corpora ferro.
currite ducentes subtegmina, currite, fusi.
testis erit magnis virtutibus unda Scamandri,
quae passim rapido diffunditur Hellesponto,
cuius iter caesis angustans corporum acervis
altă̆ tepefaciet permixta̅ flumină caede.
currite ducentes subtegmina, currite, fusi.
denique testis erit morti quoque reddita praeda,
cum teres excelso coacervatum aggere bustum
excipiet niveos perculsae virginis artus.
currite ducentes subtegmina, currite, fusi.
nam simul ac fessis dederit fors copiam Achivis
urbis Dardaniae Neptunia solvere vincla,
alta Polyxenia madefient caede sepulcra:
quae, velut ancipiti succumbens victima ferro,
proiciet truncum summisso poplite corpus.
currite ducentes subtegmina, currite, fusi.
quare agite optatos animi coniungite amores.
accipiat coniunx felici foedere divam,
dedatur cupido iam dudum nupta marito.

LXV

Etsi me assiduo confectum cura dolore
sevocat a doctis, Ortale, virginibus,
nec potis est dulcis Musarum expromere fetus
mens animi, tantis fluctuat ipsa malis—

namque mei nuper Lethaeo gurgite fratris
pallidulum manans alluit unda pedem,
Troia Rhoeteo quem subter litore tellus
ereptum nostris obterit ex oculis.
alloquar, audiero numquam tua facta loquentem,
numquam ego te, vita frater amabilior,
aspiciam posthac? at certe semper amabo,
semper maesta tua carmina morte tegam,
qualia sub densis ramorum concinit umbris
Daulias, absumpti fata gemens Ityli—
sed tamen in tantis maeroribus, Ortale, mitto
haec expressa tibi carmina Battiadae,
ne tua dicta vagis nequiquam credita ventis
effluxisse meo forte putes animo.
ut missum sponsi furtivo munere malum
procurrit casto virginis e gremio,
quod miserae oblitae molli sub veste locatum,
dum adventu matris prosilit, excutitur:
atque illud prono praeceps agitur decursu,
huic manat tristi conscius ore rubor.

LXX

Nvlli se dicit mulier mea nubere malle
quam mihi, non si se Iuppiter ipse petat.
dicit: sed mulier cupido quod dicit amanti,
in vento et rapida scribere oportet aqua.

LXXIII

Desine de quoquam quisquam bene velle mereri,
aut aliquem fieri posse putare pium.

omnia sunt ingrata, nihil fecisse benigne
prodest, immo etiam taedet obestque magis;
ut mihi, quem nemo gravius nec acerbius urget,
quam modo qui me unum atque unicum amicum habuit.

√LXXXIV

Chommoda dicebat, si quando commoda vellet
dicere, et insidias Arrius hinsidias,
et tum mirifice sperabat se esse locutum,
cum quantum poterat dixerat hinsidias.
credo, sic mater, sic Liber avunculus eius,
sic maternus avus dixerat atque avia.
hoc misso in Syriam requierant omnibus aures:
audibant eadem haec leniter et leviter,
nec sibi postilla metuebant talia verba,
cum subito affertur nuntius horribilis,
Ionios fluctus, postquam illuc Arrius isset,
ian non Ionios esse, sed Hionios.

√LXXXV

Odi et amo: quare id faciam, fortasse requiris.
nescio, sed fieri sentio et excrucior.

√XCIII

Nil nimium studeo, Caesar, tibi velle placere,
nec scire utrum sis albus an ater homo.

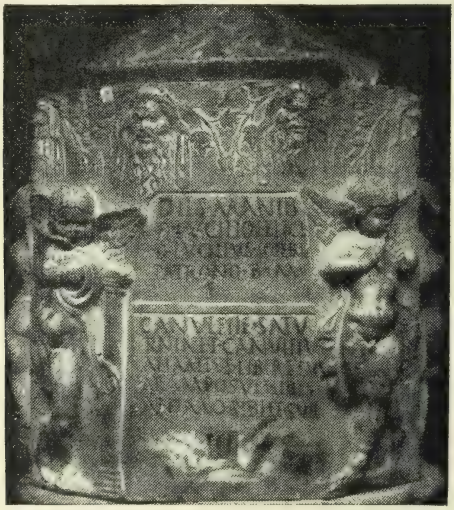
√XCVI

Si quicquam mutis gratum acceptumve sepulcris
accidere a nostro, Calve, dolore potest,

cum desiderio veteres renovamus amores
atque olim missas flemus amicitias,
certe non tanto mors immatura dolori est
Quintiliae, quantum gaudet amore tuo.

CI

MVLTAS per gentes et multa per aequora vectus
advenio has miseras, frater, ad inferias,
ut te postremo donarem munere mortis
et mutam nequiquam alloquerer cinerem.
quandoquidem fortuna mihi tete abstulit ipsum,
heu miser indigne frater adempte mihi,
nunc tamen interea haec prisco quae more parentum
tradita sunt tristi munere ad inferias,
accipe fraterno multum manantia fletu,
atque in perpetuum, frater, ave atque vale.



A Roman funeral urn, to contain the 'mutam cinerem' of the dead

NOTES

I

THIS poem, as well as III, V, VII, IX, XIII, XXVII, XXXV, XXXVI, XXXVIII, XLV, XLVI, XLIX, L, LIII, is composed in hendecasyllables, the favourite metre of Catullus and Martial, which, like almost all the metres employed by Latin poets, is of Greek origin. It is found in the famous Athenian drinking song addressed to Harmodius and Aristogiton. In later years it has been successfully employed by Tennyson in his poem addressed to the 'indolent reviewers', in which he remarks upon the difficulty of the metre, comparing himself to a skater on thin ice, for

> Hard, hard, hard is it only not to tumble,
> So fantastical is the dainty metre.

The scheme of the metre is as follows:

1. **lepidum** expresses the neatness of a new book fresh from the binder as well as the wit of the poems.

2. **expolitum,** 'smoothed'.

3. **Corneli:** Cornelius Nepos, the historian, a friend and neighbour of Catullus.

4. **meas esse aliquid . . . nugas,** 'that my trifles were of some account'.

6. **tribus . . . cartis.** The reference is to the lost *Chronica*, an epitome of universal history, a laborious work naturally contrasted with the little book of Catullus about love and sparrows and other subjects that might seem trifling to the ponderous historian.

8-9. **quidquid hoc libelli qualecumque,** 'this little book whatever its worth, such as it is'. *Libelli* is a definitive or partitive genitive used in a depreciatory

sense, so that *hoc libelli* is equivalent to 'this apology for a book'. Compare 'slip of a girl', 'boy of a captain'.

9–10. **quod . . . maneat,** 'and may it last!' For the coordinate use of the relative *cf.* LXIV. 303. **patrona virgo,** the muse, who is also addressed in the singular by Homer, or Minerva, if such *nugae* could expect the favour of the goddess of wisdom.

III

Since sparrows are seldom kept as pets, it has been suggested that Lesbia's *passer* may have been a robin or some other singing bird more acceptable in a lady's boudoir. Unfortunately Catullus does not describe its appearance. Ruskin points out that we do not know whether it had a red breast, a blue, or a brown. There is however no reason for regarding it as other than the common sparrow. In the past and in the present sparrows have been kept as pets by Italian ladies. The use of 'sparrow' by Shakespeare as a term of endearment indicates that it was once a favourite in England.

1. **Veneres.** *Cf.* XIII. 12. Perhaps the plural is explained by a fragment of Callimachus, in which the plural of Aphrodite is used because 'the goddess is not one'. Cicero speaks of four Venuses. Otherwise the plural may be due to the following *Cupidines* by a kind of assimilation. The invocation is appropriate, as Venus had a 'team of sparrows', which Cupid staked in his play with Campaspe. See Palgrave's *Golden Treasury*, lxxii.

2. **quantum est,** etc., 'all the company of men favoured by Venus', i.e. handsome and graceful men. Tennyson often imitates this Latin use of the neuter, e.g. 'Come whatever loves to weep' (*In Memoriam*, xviii. 11). *Venustiorum* is an instance of the absolute comparative, which is not exactly equivalent to the positive, but denotes more than the ordinary amount of a quality. *Cf.* IX. 10.

4. **passer . . . meae puellae.** He dwells lovingly on the words expressing his affection. Compare the repetition of 'Elaine' at the beginning of Tennyson's *Lancelot and Elaine*.

6–7. **suam ... ipsam,** 'his mistress'. In Irish English the master of the house is spoken of as 'himself'. Ellis, however, takes *ipsam* with *matrem* and treats *suam* as a virtual substantive: 'He knew his lady as well as a girl knows her very mother'.

11. **iter tenebricosum.** The harsh sound of this line in contrast with the liquid smoothness of the rest of the poem represents the roughness of the road to Orcus.

12. **illuc, unde negant,** to the 'country from whose bourn no traveller returns', *Hamlet*, III. i. 79.

13. **at** introduces a curse as in *Aen.* ii. 535. **male sit, malae.** The juxtaposition of the words points to exact retribution.

17. **tua opera,** 'on thy account', 'it is owing to thee that'.

18. **turgiduli,** 'poor swollen'. The diminutive, as usual, expresses pity.

IV

This poem is written in pure Iambic verse, the smooth flow of which well represents the swift easy motion of the ship over the waves. As a reminiscence of travelling in the Levant it may be compared with the Prologue to Byron's *Siege of Corinth*. Being allusive rather than narrative, it does not give details of the exact course that the poet took in the voyage that ultimately brought him to his Italian home. In XLVI we find that the poet in spring-time is about to leave Nicaea with the intention of visiting the famous cities of Asia. Perhaps he went thence through Bithynia to Amastris and there embarked. Or he may have bought the ship at Amastris through an agent, and had it brought to a port in Bithynia. Or possibly he bought the ship on its arrival in Bithynia or at Rhodes, in which case *herum* in l. 19 would mean its previous owner, who had brought it from Amastris. From Rhodes the homeward course was past the Cyclades and up the Adriatic to the mouth of the Po. The ship would then be towed up the Po and afterwards up the

Mincio to its final resting-place on the shore of the Lago di Garda, where it is supposed to address the passers-by. If, however, this laborious operation is regarded as improbable or impossible, we may suppose that the poem was inscribed on a model.

1. **Phasellus,** a narrow ship so called from its supposed resemblance to the pod of a kidney bean (*φάσηλος*). **hospites,** 'guests', if the poet is supposed to be showing the pinnace to his friends. But *hospes* is often used in the sense of 'visitor', 'passer-by', as in Cicero's translation of the epitaph on the Three Hundred:

Dic, hospes, Spartae nos te hic vidisse iacentes.

2. **celerrimus.** By this Greek construction *phasellus* is made the subject not only of *ait* but also of the dependent infinitive *fuisse.* By attraction *celerrimus* agrees in gender with *phasellus,* as in Cicero *Indus qui est omnium fluminum maximus.*

3–7. **neque ullius,** etc., 'and that there was no timber afloat whose speed she could not outstrip, whether she had to fly with oar-blade or sails, and this she declares is not denied by the shore of the threatening Adriatic', &c.

6–8. **Adriatici . . . Cycladas . . . Rhodum.** These places are given in the order of a retrospect from Italy, which is just the opposite of the order in which the ship would pass them on her homeward voyage.

8. **Thraciam** must be an adjective agreeing with *Propontida,* unless Catullus had some special reason for going so far north as Thrace.

9. **Propontidā.** For the Greek accusative *cf.* XXXVI. 13, 14. For the *a* lengthened before two consonants in the following word *cf.* 18 and LXIV. 186.

10. **post phasellus.** The adverb qualifies the noun as in XXXI. 1.

11. **silva** may here mean a tree as in *Georg.* ii. 26. It would, however, be as hard to identify a ship with a single tree as with a whole wood.

12. **loquente saepe,** etc., 'it often gave forth whispers from its vocal foliage'.

13. Amastris was a sea-port on the Euxine; Cytorus was a neighbouring ridge. The apostrophe is addressed to them both, but they are treated as a single place in the next line, where the singular pronoun *tibi* stands for both. **Amastri** is a Greek vocative: *cf.* LXIV. 26, 69.

15. **ultima ex origine,** 'from her earliest days', i. e, from the time when she first came into being as a tree or as a forest.

16. **tuo** in the first line refers rather to the mountain Cytorus, in the following line to the sea-port Amastris.

17. **imbuisse palmulas,** 'first dipped her oars'. For another construction with *imbuo* see LXIV. 11.

18. **inde,** 'thence', from Amastris. **impotentiā freta,** 'furious seas'. The epithet expresses their ordinary character. When the *phasellus* passed over them they were not stormy. For the lengthened *a cf.* 9.

19–20. **herum,** 'her master', Catullus. **laeva sive dextera,** etc., 'whether the breeze on the left or on the right called upon her', i.e. invited her to go on her course. **sive utrumque,** etc., 'whether a fair wind behind had fallen alike on both sheets'. *Pedes* in Latin, like the Greek πόδες, meant the two lower angles of the sail or the ropes fastened to them. Here the sense requires the former meaning. When the ship sailed across the wind, the left sheet would be filled by a starboard wind, and the right sheet by a wind on the larboard side. In this way good progress would be made, but the wind would be still more favourable, if it came straight on the stern and filled both sheets at once.

22–4. **neque ulla vota,** etc., 'and that no vows had been made on her behalf to the gods of the shore, when she came last of all from the sea right on to this pure lake'. The meaning, of course, is that all through the voyage she had never been in danger of shipwreck.

25–6. **recondita senet quiete,** 'passes her old age in restful retirement'.

27. **gemelle Castoris,** 'Castor's twin brother', Pollux.

The two brothers are coupled together as *geminus Pollux* by Hor. *C.* III. xxix. 64.

V

This poem expounds a slight variation of the principle attributed to the sensual Jews by Isaiah (xxii. 13) and accepted hypothetically in 1 Corinthians xv. 32 by St. Paul, who admits that, *if* the dead rise not, we may as well 'eat and drink for to-morrow we die'. Catullus says in effect, '*Since* the dead rise not, let us devote ourselves to love, for to-morrow we die'.

2. **rumores senum severiorum,** 'the tattle of over stern old men', i. e. old men who have outlived love and despise it. For the comparative *cf.* III. 2.

3. **assis.** The *as*, originally a pound weight of copper, was reduced in value until it became a small coin weighing only half an ounce. As such, it was, like our 'straw' and 'halfpenny', taken as an example of small value.

6. **nox est . . . dormienda,** 'an endless night has to be slept through'. As we can say *dormire noctem*, the verb can be used personally in the passive voice. So Ovid has *tertia vivitur aetas.*

7. **da mi basia** may mean either 'Give me kisses' or 'Allow me to give you kisses'. *basium* was a colloquial word for *osculum.*

8. **mille altera,** *sc. basia*, 'a second thousand kisses'.

11. **conturbabimus . . . ne sciamus,** 'we will confuse the account of them, lest we should know the exact number'. Expressing great happiness or prosperity in a numerical form was regarded as a manifestation of pride likely to provoke Nemesis and excite the envy of gods and men. See VII. 11, 12, and *cf.* the French proverb *Brebis comptées le loup les mange.*

12. **invidere,** 'cast an evil eye upon us'. The oblique glance of the envious was supposed to produce misfortune. The connexion between the feeling of envy and the eye explains the derivation of *invideo.*

VII

This is a kind of afterthought or continuation of V, as if Catullus felt that he had not exhausted the delightful subject. An adaptation of the poem by Ben Jonson will be found in the *Oxford Book of Latin Verse*, p. 456.

2. **tuae** is probably objective here.

5. **Iovis . . . aestuosi**: Jupiter Ammon called *aestuosus* because his temple was in the heat of the Libyan desert.

6. **Batti**, of Battus, the founder of Cyrene.

9. **basia** is the cognate and **te** the ordinary object, or perhaps the subject, of *basiare*.

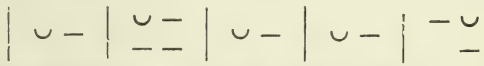
11. **curiosi**, 'inquisitive'.

12. **possint** is probably here used in an optative sense like *maneat* in I. 10. **mală fascinare linguă** (*possit*): *malā linguā* as an ablative would not scan. Not only the evil eye but also the evil tongue was credited with power of bewitching: *cf.* Virg. *Ecl.* vii. 28.

VIII

The poet, after a quarrel with Lesbia, looks back to past happiness and inculcates resignation upon himself and stoical endurance, the necessity of which is powerfully emphasized by repetition in 11, 12, 18.

The poem, like XXXI and XLIV, is written in what is called the limping iambic metre, because after five iambic feet it, as it were, loses step and ends with a trochee. The scansion is as follows:



1. **desinas ineptire**, 'cease thy folly'. Catullus addresses himself in the first eleven lines. Then he addresses Lesbia and speaks of himself in the third person. Finally in the last line he addresses himself again.

2. **quod vides**, etc., 'regard as lost what you see is lost', i. e. 'realize your loss'.

3. **fulsere** is equivalent to the expressive word 'glint', as in a song in which Burns reproaches the slow hours, exclaiming

It was na sae ye glinted by
When I was wi' my dearie.

candidi . . . soles, 'days of sunny happiness'.

5. **nobis quantum amabitur nulla,** 'as no other woman will ever be loved' *sc.* by any one.

9. **tu quoque impotens noli,** 'do you, passion's slave, also cease longing'. *impotens* = *vesanus* in VII. 10: *cf.* also IV. 18, XXXV. 12.

14. **cum rogaberis nulla,** 'when you are no longer asked'. *nulla* is colloquially used for *non*.

15. **scelesta** may mean either 'wicked' or 'wretched', which latter meaning the word bears in Plautus. Compare the double meaning of 'wretch'. **vae te,** 'woe is thee': an expression of pity. *vae* is generally followed by the dative as in *vae victis*, but sometimes, as here, by the accusative.

17. **cuius**: *cf. Hectoris Andromache, Aen.* iii. 319. Lesbia will no longer be called *Catulli Lesbia*.

18. **destinatus obdura,** 'be firmly resolute'. The repetition of the beginnings and endings of previous lines gives the poem something of the effect of a modern triolet.

IX

2. **antistans mihi,** etc., 'more to me than three hundred thousand others'.

3. **venistine?** The question vividly expresses the feeling that the news is almost too good to be true.

5. **nuntii**: voc. or nom. plural, or possibly genitive singular according to the Greek usage after ὦ. Elsewhere Catullus has the accusative after *O*, e. g. XXVI. 5.

6. **Hiberum,** 'of the Hiberians', or Spaniards.

8. **applicans collum,** 'drawing thy neck to me', 'with my arm round thy neck'.

10. **o quantum est**: *cf.* III. 2, note.

XI

This poem should be compared with Horace's ode to Septimius (II. vi), in the opening lines of which Horace

obviously imitates Catullus. Both poems are composed in the Sapphic metre. The chief difference is that Horace does not mar the symmetry of his poem by a disproportionately long enumeration of the countries through which his friend would accompany him. Thus the comparison seems to illustrate Horace's general superiority to Catullus in the artistic construction of his poems. On the other hand, Horace's ode has no lines as poetical as the description of the wave-beaten shore of India and the simile with which Catullus concludes his message. Also the long geographical enumeration may be defended as ironical ridicule of exaggerated professions of devotion made by Furius and Aurelius and as making an effective contrast with the curt message that follows.

From the reference in 11, 12 to Caesar's triumph over the Britons this poem appears to have been one of the last poems written by Catullus, who perhaps hoped for some post under Caesar.

1. **comites,** *sc. futuri,* 'who are ready to accompany Catullus'.

2. **extremos . . . Indos,** 'furthest India'.

3. **ut,** 'where', as in XVII. 10.

5. **molles,** 'soft', 'effeminate', is a strangely inappropriate epithet for the wiry, valiant Arabians, with their wonderful powers of sustaining thirst, hunger, heat, and fatigue, or for their barren country: *cf. tener Arabs,* Tibullus, II. ii. 4.

7. **septemgeminus colorat.** As the Nile with its muddy waters discoloured the land of Egypt (*Georg.* iv. 291) and also the sea to some distance from its mouths, it is doubtful whether *aequora* in the next line means land or water.

9. **altas:** an etymological epithet, as *Alpes* in the Gaulish language meant 'high mountains': *cf.* LXIV. 46.

10. **monimenta,** 'the records of Caesar's might', namely, the places made famous by his victories.

11. **Rhenum.** Appian says that Caesar was the first Roman who crossed the Rhine. **horribiles** because of their human sacrifices and tattooing and general barbarity.

Many emendations have been proposed to avoid the hiatus at the end of this line.

13. **omnia haec,** 'all these dangers'. *haec* loosely refers to the dangers implied in travelling to the above-mentioned countries rather than to the countries themselves.

15. **meae puellae:** the old pet name (*cf.* III. 3, 4, 17, XIII. 11) here employed with bitter irony and bitter sweet memories of lost love.

21. **ne . . . respectet amorem,** 'let her not look for the return of my love'.

22–3. **prati ultimi,** 'the margin of the field': *cf.* LXIV. 105. This beautiful simile shows that, in spite of his harsh message, the poet's deepest feeling is not so much anger as sorrowful regret and yearning for the irrevocable.

XIII

We may suppose that Fabullus, according to the practice of familiar friends, had invited himself to dine with Catullus, using the ordinary form of words given by Cicero (*De Or.* ii. 60. 246) *Cenabo apud te.* The reply of Catullus is couched in an effective form of witticism of which many examples might be quoted from Chaucer, Dryden, and Hood. The first two lines give promise of a fine dinner for which Fabullus may well thank heaven, but this promise is reduced to nothing by the conditional clause requiring Fabullus himself to provide all that is necessary for the festal occasion.

5. **sale et omnibus cachinnis,** 'wit and everything to amuse us'.

6. **venuste noster,** 'my fine friend'.

7. **nam** introduces the reason why Fabullus must bring provisions with him.

9–10. **contra,** 'in return'. **meros amores,** etc., 'what may be called the essence of love or by any other name more expressive of sweetness and elegance'.

12. **Veneres:** *cf.* III. 1.

13. **quod tu cum olfacies,** 'when you smell it'. See on LXIV. 303.

XXVII

2. **inger** (an abbreviation for *ingere*), 'pour in', or, as we say, 'pour out'. **amariores,** 'more bitter', which implies that the wine was to be less diluted, so that the bitter taste that connoisseurs appreciated in old Falernian might be more perceptible.

3. **Postumiae.** At Roman banquets one of those present was appointed *arbiter bibendi* (Hor. *C.* II. vii. 25), and regulated the drinking. A lady called Postumia may have distinguished herself in that capacity.

4. **ebriosioris,** 'more drunk than a drunk grape'.

5. **abite, lymphae.** He wants no allaying Tiber or other stream to spoil the wine.

6. **severos:** *cf.* V. 2.

7. **hic merus,** 'this is the very wine of Bacchus'. The masculine adjective may be explained as agreeing with *οἶνος* understood, or with the colloquial masculine form *vinus*, found in Petronius. *hic* might be the adverb 'here', i. e. in the cup supposed to be in the poet's hand. Thyone was, according to one account, the mother of Bacchus, who was therefore called Thyoneus.

XXXI

'There 's no place like home' might be the motto of this poem, which was written on the poet's return from Bithynia, probably in 56 B. C. Sirmio is a promontory on the southern shore of Lake Garda. When the water is high, it becomes actually an island.

1. **Paene insularum:** *cf.* IV. 10 for the adjectival use of the adverb.

2. **ocelle,** 'eye', as the type of what is most precious (*cf.* L. 19) or brightest. It is rather in the latter sense that Athens is called the 'eye of Greece' by Milton, *Paradise Regained*, iv. 240. **liquentibus,** 'clear', 'limpid', as *liquidas* in LXIV. 2.

3. **uterque Neptunus,** 'both Neptunes'; the Neptune of salt and of fresh water, or, perhaps, of eastern and of western waters.

7. **solutis . . . curis,** 'than release from cares'.

8–9. **peregrino labore,** 'the toil of travel'. **larem,** 'home', as in Hor. *C.* I. xii. 44.

12. **hero gaude,** 'rejoice in thy master's return'. From the word *hero* it may be inferred that the promontory belonged to Catullus. The Latin poet wishes nature to participate in his joy.

13. **Lydiae,** 'Lydian', because there were Etruscan settlements in the neighbourhood of the lake, and the Etruscans were supposed to be descended from a Lydian colony. For the poetical licence by which the epithet is transferred from *lacus* to *undae cf.* LXIV. 50.

14. **ridete,** etc., 'laugh all the merriest laughter that there is at home', or, 'laugh, all the merriest laughter that there is at home'. In the former version, without a comma after 'laugh', *ridete* has the same subject as *gaudete*, namely, *vos*, and *quidquid est domi cachinnorum* is object; in the latter *quidquid est domi cachinnorum* is equivalent to the vocative *omnes domi cachinni*, the verb is in the plural by a sense concord, and the *cachinni* may be the laughter of the waves (LXIV. 273), or of the inmates of the villa, or of both. Compare LXIV. 284, where the palace of Peleus is personified as smiling.

XXXV

As Catullus addresses the paper on which this poem is written, so Horace (*Ep.* I. xx) and Ovid (*Trist.* I. i) address their books.

1. **tenero.** 'Tender' and 'sweet' (XLV. 11) are favourite epithets of Catullus, and are both applied to the poet himself by Martial and by Tennyson.

3–4. **Novi . . . Comi:** the modern Como. *Larius* is usually a noun meaning Lake Como, but here it is an adjective.

6. **amici . . . sui meique,** 'his friend and mine', some unknown common friend of the two poets, unless Catullus jestingly so describes himself, as Horace does when he refers to himself as *noster* (our friend) in *Sat.* II. vi. 48.

7. **viam vorabit,** 'will devour the way'. The idea is that speed practically annihilates the space traversed.

10. **roget** is here irregularly followed by the infinitive instead of by *ut* and the subjunctive.

12. **illum deperit,** etc., 'is dying of frantic love for him'. As *deperit* suggests the transitive verb *amat*, it can govern an accusative.

13. **legit:** past tense. The scansion and the sense require a long *e*.

13–14. **incohatam Dindymi dominam,** 'the beginning of the *Mistress of Dindymos*'. This title was given to Cybele, the *magna mater* of l. 18, because she was worshipped on the mountain of Dindymos in Mysia. Caecilius had evidently begun a poem in her honour. Perhaps *incohata*, repeated in the last line, is emphatic, and Catullus is playfully rebuking his friend for not getting on with the poem he began so well.

14. **misellae,** 'the poor girl', may be genitive or dative.

16–17. **Sapphica puella musa doctior,** 'girl more inspired than the Sapphic Muse', i. e. than Sappho herself, who was often called the tenth Muse. For *doctus*, used to express poetic genius and inspiration, see Introd. p. 10.

18. **Caecilio:** dat. of agent: *cf.* Hor. *C.* II. vi. 12 *regnata Laconi rura Phalantho.*

XXXVI

Catullus ridicules a dull metrical historian, and amuses Lesbia by an ingenious perversion of a vow she had made. Lesbia had presumably quarrelled with Catullus on account of the violence of his invective against herself or against the triumvirs. Then she repented of the quarrel, and sportively vowed that, if he would give up his violent invectives, and make friends with her again, she would, as a sacrificial offering, burn the choicest works of a very bad poet. Catullus knew that he was himself the very bad poet meant. Indeed, he describes himself in these very words (XLIX. 5, 6). So he determines to carry out the letter, though not the intention, of

Lesbia's vow by burning the works, not of himself, but of one who really was a very bad poet.

5. **vibrare iambos,** 'flash out fierce invectives'. The verb is very expressive, as it is used of lightning, brandished darts, and the quivering of a serpent's tongue. *iambi*, here, as in XL. 2, includes all satiric verses, in whatever metre composed, because Archilochus, the most famous of Greek satirists, wrote his invectives in iambic metre.

7. **tardipedi deo:** a periphrasis for Vulcan, the god of fire, who was lamed by his fall from heaven.

8. **infelicibus . . . lignis:** wood of trees that bore no fruit and were only fit to be burnt or used in the execution of criminals, on which account this line is equivalent to a death sentence on the verses of Volusius. Cicero quotes an archaic formula ordering an execution and containing the words *Infelici arbori suspendito*, 'hang him on the accursed tree'.

9. **et hoc,** etc., 'and the very bad girl saw that to vow this vow to the gods was a graceful jest'. Catullus calls Lesbia a very bad girl because she had called him a very bad poet. *hoc* = *hoc votum*.

12. **apertos,** 'exposed to storms'.

13. **harundinosam.** The epithet is probably based on personal observation. See XLVI. 6.

15. **Hadriae tabernam,** 'the hostelry of the Adriatic', because ships on voyages between Greece and Brundusium usually called at this Illyrian port.

16. **acceptum,** etc., 'enter the vow as received and paid'. This is a formula of account keeping, the antiquity of which is perhaps indicated by the archaic form *face* instead of the ordinary *fac*. Catullus, assuming that the reconciliation has been effected, prays Venus to accept the votive offering and enter it in her account book as duly paid for value received.

17. **non illepidum neque invenustum,** 'not wanting in wit and grace'.

18. **interea.** The poet has asked Venus to regard the votive offering as paid, before it has been actually paid.

He must, therefore, immediately set about paying the vow according to his promise. *interea* (meanwhile) then expresses the interval before the completion of the transaction between Venus and her worshippers, so that it is nearly equivalent to 'next' or 'immediately': *cf.* CI. 7.

19. **pleni ruris et inficetiarum,** 'overflowing with boorishness and want of wit'.

XXXVIII

This poem may have been written in an illness that led to the early death of Catullus. It is a remonstrance with his friend who has not written him a line of comfort in his distress.

2. There is an hiatus in this line as it stands, *hercule* being scanned as a dactyl: *cf.* IX. 11.

3. **magis magis,** 'more and more': *cf.* LXIV. 274.

6. **sic meos amores,** *sc. se gerere,* 'that one I love should so behave!' The infinitive expresses indignation.

7–8. **paulum quid lubet,** 'give me some small drop of comfort though sadder', &c. The short elliptical sentences powerfully express strong feeling. **lacrimis:** an allusion to the poems of Simonides called Θρῆνοι (dirges).

XLIV

Sestius appears to have sent Catullus his oration against Antius and invited him to dinner to hear his opinion of it. Catullus, not caring to lose the chance of a good dinner, read the speech, but afterwards caught a bad cold, which he sportively attributes to the infectious badness of the speech, and therefore ultimately to Sestius. If he ever acts so foolishly again, he is quite willing that the same penalty may be inflicted—not on himself but on Sestius, the real culprit.

1. **Sabine ... Tiburs** are in the vocative case agreeing by attraction with *funde,* though they are predicates of the clause. The villa of Catullus must have been on the border line between Tibur and Sabine territory. As

Tibur was a very fashionable locality for Roman villas, his enemies chose to regard him as, like Horace, occupying a poor Sabine homestead, and were ready to lay heavy stakes (*quovis pignore*) in support of their assertion.

3. **quibus cordi est,** *sc. Catullum laedere*, 'those who are disposed to injure Catullus'.

7. **exspui,** 'shook off', 'discharged' from my chest.

8. **non inmerenti,** 'not undeservedly'. He admits that he was himself to blame for his greediness.

9. **appeto, dedit, cenas.** For the inversion *cf.* LXIV. 238.

11. **petitorem,** 'candidate' for election: or 'prosecutor'.

12. **plenam veneni.** The disgusting badness of the speech is expressed by a metaphor that paves the way for the idea that it actually made Catullus ill.

13. **hic,** 'at this point'. Catullus here assumes the principle that *post hoc* implies *propter hoc.* **frequens,** 'incessant'.

18-19. **si . . . recepso** (= *recepero*), 'if I again take into my hands'.

21. **vocat,** 'invites'. Sestius may have asked him to read over the speech before coming to dinner.

XLV

'Love is enough' might be taken as the motto of this famous poem. Under the imaginary names of Acme and Septimius the poet portrays the mutual love of himself and Lesbia. In its construction the poem is divided into three parts, the first two ending with the refrain in 8–9 and 17–18, and the third expressing hope for the future. Thus it approximates to the division of the Pindaric Ode into strophe, antistrophe, and epode.

1. The two proper names in juxtaposition immediately strike the key-note. **Acmen** is the Greek form of the accusative: *cf.* LXIV. 11. **suos amores,** 'his beloved': abstract for concrete, as in XXXVIII. 6.

3. **ni te perdite amo,** 'if I am not desperately in love

with you': *cf.* LXIV. 70. **amare porro,** 'to go on loving'.

5. **quantum qui** (= *quantum is qui*), 'as much as the most devoted lover can love'. **perire** is equivalent to *amare*: *cf.* XXXV. 12. **pote** = *pote est.*

6. **tosta,** 'burning', 'torrid'.

7. **caesio,** 'green-eyed'. The epithet gives a touch of reality to the imaginary lion, as *fulvum* in *Aen.* iv. 159. **veniam obvius,** 'may I meet': optative.

8–9. **hoc ut dixit,** etc., 'as before he sneezed on the left, so, when Septimius said this, Love sneezed on the right, (this time) in approbation'. That is to say, 'Love, that had formerly given unfavourable omens, *now* (*cf.* 19) showed favour to the lovers'. The Greeks regarded the left as unlucky, and the right as auspicious. As, however, the Romans sometimes regarded omens from the left as favourable (e. g. *Aen.* ii. 693), this may be taken for a doubly good omen.

9. **approbationem.** For the accusative *cf.* the Cat in Gray's Ode who saw the gold fish and 'purred applause'.

11. **dulcis pueri ebrios ocellos,** 'her dear lover's eyes intoxicated with love'.

13–16. **sic,** etc., 'may our ever serving this one god be as certain as it is certain that a much stronger fire', &c. **Septimille:** the diminutive expressing affection: *cf.* III. 16, 18.

21. **misellus** because *perdite amans,* as in XXXV. 14: *cf.* LI. 5.

22. **Syrias Britanniasque.** The plural is used because the meaning is 'rich countries like Syria and Britain'. The poem was probably composed in 55 B.C. when many young Romans, perhaps including Catullus himself, were hoping to obtain lucrative posts under Caesar in Britain or under Crassus in Syria. It was, however, soon found out that Britain was a poor country. In 54 B.C. Cicero wrote *in Britannia nihil esse audio neque auri neque argenti.*

23–4. **uno in Septimio . . . facit delicias,** etc., 'takes her pleasure in Septimius and sighs for him only'. For the use of *in cf.* LXIV. 98.

XLVI

1. **egelidos,** 'mild'. The word expresses the absence of intense cold, as when we speak of a bath with the chill taken off. The prefix bears the same derivative meaning in *elinguis*, 'speechless'. Sometimes, however, *egelidus* means intensely 'cold', in which case the prefix is intensive, as in *efferus*, 'excessively wild'.

3. **silescit auris,** 'is quieted by', 'dies away under the influence of the Zephyrs'.

6. **claras Asiae urbes:** such as Chios, Cnidus, Mitylene, Ephesus, Samos, Sardis, Smyrna, and Colophon. See Hor. *Ep.* I. xi. 1–3.

7. **avet vagari.** What the Germans call *wanderlust* and we 'tramp fever' is especially prevalent in spring. It was then that, as Chaucer tells us in the beginning of the *Canterbury Tales*, men in his time longed to go on pilgrimages and visit famous shrines in distant countries.

10. **a domo,** 'from home'. The use of the preposition before *domo* in this sense is extremely rare.

11. **diversae** and **variae** are not tautologous. *variae* includes all kinds of difference, *diversae* only expresses difference of direction.

XLIX

Without sufficient reason it has been supposed that the gratitude to Cicero expressed in these lines is ironical, partly on account of its hyperbolical character and partly on the ground that Catullus could not sincerely declare himself the worst of all poets. But in eulogy such hyperbole is common, and for the sake of epigrammatic conclusion the poet accepts for the nonce Lesbia's description of himself (XXXVI. 6) as the worst of poets.

L

A poem written after a meeting in which Catullus and Calvus had composed epigrams in friendly rivalry. Catullus represents himself as so full of admiring envy of his friend's verses that he could not eat or sleep.

2–3. **multum lusimus,** etc., 'we had much sport on my tablets as we had arranged to enjoy ourselves'. They derived refined enjoyment from capping each other's verses composed on the spur of the moment.

5. **numero,** etc., 'now in this, now in that metre'.

6. **reddens mutua,** etc., 'interchanging merry sallies over the wine cup'. Each gave the other in verse tit for tat.

8. **incensus,** 'excited'.

11–12. **toto indomitus,** etc., 'with ungovernable frenzy (lit. ungovernable in frenzy) I tossed all over my bed'. **furore** is ablative of respect: *cf.* LXIV. 48.

18–19. **cave.** The *e* is short. Servius says that besides *caveo* there was *cavo*, a verb of the third conjugation. **preces nostras . . . cave despuas,** 'beware of scorning my entreaty', namely the entreaty that they should meet again implied in l. 13. *despuo* means literally to express contemptuous rejection by spitting. **ocelle**: a term of affection: *cf.* XXXI. 2.

20. **Nemesis**: the goddess who punished haughty words and deeds.

21. **laedere,** 'offend', as in *Aen.* i. 8.

LI

This translation of Sappho has been generally and deservedly admired. It is not, however, quite perfect. As Conington points out, *identidem te* and *suopte* are somewhat prosaic, and Horace would have avoided the sameness of the conclusions of 6 and 7. Also Catullus sometimes fails adequately to translate the original Greek and makes several additions of his own, especially the second line. Longinus, in whose treatise *On the Sublime* Sappho's poem is preserved, quotes a fourth stanza, which is not translated by Catullus.

2. **si fas est,** *sc. dictu*, 'if it can be said without impiety'. Perhaps, however, we should take *superare divos* with *fas est* as well as with *videtur*.

5. **dulce ridentem**: borrowed by Horace and applied

to his Lalage (*C.* I. xxii. 23). **quod** has for antecedent the situation described in the preceding words, namely being near Lesbia, seeing her smile and hearing her voice.

7. **Lesbia,** in Sappho's ode means 'Lesbian woman'. Catullus, finding in his own feelings towards his lady love all the symptoms described, now addresses her, perhaps for the first time, by this name.

8. The MSS. omit this line, which may have been *vocis in ore.*

9. **tenuis,** 'subtle', 'penetrating'.

10. **suopte.** In older Latin the affix *pte* is attached to the ablative singular of possessive pronouns.

11. **geminā** is an epithet transferred from the two eyes to the darkness that settles on the two eyes: *cf.* XXXI. 13.

LIII

Catullus takes pleasure in sending his friend an appreciation of his eloquence amusingly uttered by one of the audience. The close bond of affection between the two friends is expressed by the possessive pronoun in l. 3. Compare XIII. 7 and XXXVIII. 1.

2–3. **Vatiniana ... crimina,** 'charges against Vatinius'. For the adjective equivalent to an objective genitive *cf.* VII. 2, LXIV. 253.

4. **manus tollens:** a gesture expressing wonder and admiration.

5. **salaputium disertum,** 'an eloquent Lilliputian'. How *salaputium* came to express diminutive stature is not clear, as the derivation is doubtful. 'Lilliputian' gives the meaning and an approximation to the sound of the original.

LXIV

The *Epithalamium* of Peleus and Thetis is what is called in the terminology of the Greek art of poetry an *epyllion.* That is to say, it is a short picturesque heroic narrative like Tennyson's *Idylls of the King* when taken severally. As in the pastoral idylls, the charm depends

more on the pictures presented to the imagination than on the interest of the narrative or discrimination of character. What remains on the mind after reading the poem is the memory of such splendid visions as the Argo cleaving her way through the erst untraversed ocean with the Nereids breasting the waves to gaze at the strange sight, or the Parcae singing their prophetic chant in white robes bordered with purple as they ply their everlasting task at the spindle with fragments of wool sticking to their dry lips, or, above all, the picture of Ariadne at Naxos which inspired the great painting of Titian.

The hexameter of Catullus has the same intermediate position between that of Ennius and Virgil as the verse of Marlowe has between Surrey and Shakespeare in the history of the development of English blank verse. The blank verse of Marlowe and the hexameter of Catullus surpass the metre of their predecessors in power and melody, but both are somewhat monotonous, because they are generally end-stopt and therefore devoid of the easy movement and artistic variety that characterize the same metres in Shakespeare and Virgil. In the *Epithalamium* of Peleus clause follows clause in a succession of hexameters like wave upon wave of equal height. For the first hundred lines every sentence ends at the end of a verse. Contrast this with the pauses artistically introduced at various points of many verses and the comparative infrequency of end-stopt lines in the opening of the *Aeneid*. Another characteristic of the Catullian hexameter which tends to produce monotony and slow movement is the poet's fondness for spondaic lines, in which he differed from his predecessor Ennius and from his contemporary Lucretius. In the 408 lines of the *Epithalamium* there are twenty-nine lines with spondees instead of dactyls in the fifth foot, and three such lines occur together in 78–80. There are also no less than seventy-one lines in which all the feet but the fifth are spondees.

1. **Peliaco . . . prognatae vertice,** 'sprung from the top of Pelion'. *Gnascor, gnatus* are older forms of *nascor, natus* showing the connexion with *gigno, genus*.

In the opening lines of the prologue to the *Medea* of Euripides Medea's nurse laments that the pine trees were ever felled in the groves of Pelion to provide the Argonauts with oars.

2. **liquidas,** 'clear', 'transparent', in which sense the epithet is applied by Virgil to the air (*Georg.* i. 404) and to a clear night (*Aen.* x. 272).

3. **Phasidos:** Greek genitive.

4. **robora,** 'the flower'.

5. **pellem.** The story of the Golden Fleece is told in the *Argonautica* of Apollonius Rhodius.

8. **retinens.** The participle here expresses a permanent characteristic of the goddess Athena on account of which she was called πολιοῦχος: *cf. multantes*, 192. **in summis urbibus,** 'on the heights of cities': *cf.* 105.

9. **ipsa.** The Homeric hymn to Aphrodite speaks of Athena teaching carpenters to make chariots. In Smith's *Classical Dictionary* (*s.v. Argonautae*) the student will find a picture of the goddess superintending the building of the Argo. **volitantem flamine currum:** an appropriate periphrasis for a ship as it would strike primitive men who had never before seen such a thing. So the Italians, when they first saw elephants, called them *boves Lucani* (Lucr. v. 1302), and the camel has been called the ship of the desert.

10. **pinea,** etc., 'uniting a framework of pine wood to the curved keel'.

11. **illa rudem cursu prima imbuit Amphitriten,** 'that was the ship whose voyage first stained the virgin purity of Amphitrite'. The general meaning of the line is plain enough, that the Argo was the first ship to sail the sea or possibly the Euxine sea. In the former case there is inconsistency with the representation of the voyage of Theseus to Crete portrayed on the coverlet (53). The metaphor is less clear, as *imbuo* in connexion with *rudis* may mean teach, or stain (*cf.* 397), or break up new land with the plough. The third metaphor is supported by *proscidit* in the following line: *cf. Georg.* i. 97. **Amphitriten:** Greek acc.

12. **quae simul ac**, 'as soon as she': *cf.* 303.

14–15. **emersere feri**, etc., 'wild faces rose from the white gleaming flood, the Ocean Nereids wondering at the strange sight'. For the metonymy implied in the apposition of *Nereides* to *vultus* compare Tennyson, *Locksley Hall*,

> I to herd with narrow foreheads, vacant of our glorious gains.

Nereidĕs (Greek plural), 'daughters of Nereus': *cf.* 'Minois', 60.

16. **illa atque haud alia . . . luce**, 'on that and no other occasion'.

18. **exstantes**, 'rising above'.

19. **Thetidis amore**, 'love for Thetis'. *Thetidis* is here an objective genitive: *cf. tuo amore*, 253.

20. **tum**. At a later period she declared that the gods much against her will had compelled her to marry a mortal. See *Iliad* xviii. 434. **despexit**. Here the naturally short final syllable is lengthened before *hymenaeos* as in LXII. 4, LXVI. 11.

21. **pater**, Jupiter. See 27. **iugandum Pelea sensit**, 'felt that Peleus should be united'. The second *i* of *Thetidi* is long as in the Latin declension. In 247 for metrical convenience Catullus follows the Greek. *Pelea* is a Greek acc. like *Thesea* in 245, though we find the Latin gen. in 120.

22. **o nimis**: an apostrophe interrupting the narrative (*cf.* 94–8) and so introducing a pleasant variety. **nimis optato**, 'too fondly longed for' in comparison with the misery of the iron age in which the poet lived.

23. **deum genus**, 'offspring of the gods'. The most famous heroes were sons of gods by mortal mothers or vice versa. **bona mater**. The good mother meant is either Thetis as the mother of Achilles or the good ship Argo referred to as the mother of the heroes in a prophecy in the *Argonautica*, because she bore them safely through so many dangers.

25. **adeo**, 'especially', is here a particle of emphasis. **te** is governed by *compellabo*, and **aucte** agrees with

Peleu. **taedis felicibus aucte,** 'glorified by happy marriage torches'.

26. **Peleu:** Greek vocative: *cf.* 69.

27. **suos . . . amores,** 'his beloved': *cf.* XXXVIII. 6. **concessit.** Jupiter was himself in love with Thetis, but yielded her to Peleus, because it was prophesied that whoever married her would have a son greater than himself.

28. **tene Thetis tenuit,** 'did Thetis charm thee?' 'captivate thee?' Ellis takes *tenuit* to mean 'clasped'.

30. **amplectitur.** In Homeric geography Ocean is a great river surrounding the earth.

31–2. **quae simul,** etc., 'as soon as at the longed for time the appointed days came'; namely, the days of the marriage ceremony implied in the preceding lines. **conventu tota,** 'all together', 'in one great concourse'.

35. **Scyros,** though an island in the Aegean, is naturally represented at the marriage, as Achilles was concealed there in disguise, that he might escape the Trojan war, and his son Pyrrhus was brought up in the island. **Tempe** (Greek neuter plural): the valley between Pelion and Ossa in the north of Thessaly. It is famous for its beauty, and is the subject of one of Turner's finest pictures in the National Gallery.

38. **mollescunt,** 'become soft', because they are not rubbed against the yoke.

39. **humilis,** 'trailing', because, neglected by the holiday makers and not provided with the necessary supports, the branches of the vines drooped down to the ground.

40. **non glebam,** etc., 'the bull does not drive in the ploughshare and tear up the soil'.

42. **infertur,** 'gathers on'.

43–4. **ipsius at sedes,** etc., 'but the dwelling of the king throughout the spacious rooms of the rich palace'.

45. **soliis,** 'on the seats', may be *dativus commodi* or ablative of place without a preposition, as in 299, 300. *mensae* may be *dativus commodi* or genitive.

46. **regali** is an etymological epithet, as *gaza* is derived from a Persian word meaning royal treasure.

47. **pulvinar** (*pulvinus*, 'a pillow') generally means a couch for gods such as was spread at the *lectisternium*: *cf.* Hor. *C.* I. xxxvii. 3. The word is here appropriately used for the *lectus genialis* as Thetis was a goddess.

48–9. **Indo quod dente,** etc., 'a couch of Indian ivory polished and overspread with purple cloth soaked in the rosy dye of the purple-shell'. *dente* is abl. of material or of respect. Horace mentions ivory couches covered with purple coverlets in *Sat.* II. vi. 103, a passage probably suggested by these lines of Catullus. For *purpura* used concretely to signify a purple object compare *colores* in 90.

50. **priscis hominum figuris**: hypallage for *priscorum hominum figuris*. See note on XXXI. 13.

51. **virtutes,** 'greatness', not specially limited, as in Modern English, to moral excellence. Or perhaps the term may here, as in 323, 348, 357, simply mean 'deeds of valour'. In either case it is surprising to find, in the lines immediately following, an account of Theseus' base desertion of Ariadne.

53. **classe.** Theseus, however, was a fugitive, and had no fleet. He returned in the one ship with black sails that had brought him from Athens. In 84 and 121 only a single ship is mentioned. In *Aen.* vi. 334 and Hor. *C.* III. xi. 48 *classis* seems equivalent to *navis*.

54. **furores,** 'frenzy of love'.

56. **ut pote . . . quae,** 'inasmuch as she', 'since she'.

60. **ex alga,** 'from the sea-weed'. Ariadne had gone down to the edge of the sea so as to be as near as possible to the ship that bore Theseus away. **Minois,** 'the daughter of Minos': a Greek patronymic for Ariadne.

61. **saxea ut effigies.** So in Tennyson's *Dream of Fair Women* Helen is 'stiller than chiselled marble'. The simile was no doubt suggested by sculptures representing processions of the worshippers of Bacchus. **bacchantis** prepares us for the appearance of Bacchus on the scene.

62. **prospicit.** Such repetition of a word is a favourite

figure of speech, and is called anadiplosis (doubling). **magnis curarum fluctuat undis**: *cf. Aen.* iv. 532.

64. **non contecta,** etc., 'her breast not covered with the veil of her light robe'. **pectus** is accusative of respect after *contecta*: *cf.* 296.

68–70. **mitrae . . . vicem,** 'the fate of her head-dress', what happened to, what became of it. **ex te . . . pendebat perdita,** 'the hapless one clung to thee, Theseus, with all her heart, all her soul, and all her mind'. **Theseu**: Greek vocative: *cf.* 26.

71. **externavit,** 'maddened'.

73. **quo ex tempore,** 'from the time when'.

75. **iniusti**: because he cruelly punished young men and women for a crime they had not committed, namely, the murder of Androgeos, the son of Minos, by Aegeus, the father of Theseus. **Cortinia**: the adjective of Cortina, the second city of Crete, here loosely for 'Cretan', as *Gnosia* in 172.

76. **crudeli peste.** By divine vengeance for the death of Androgeos, Attica was visited by famine and pestilence. To avert the anger of the gods the Athenians were compelled to send, as an expiation for their treachery, the fourteen victims to the Minotaur.

78. **decus innuptarum,** 'fair maidens': abstract for concrete: *cf.* 4.

79. **Cecropiam,** 'Athens'. See 172.

80. **angusta,** 'narrow', as compared with the city enlarged by Theseus and the great walls built by Themistocles to defend Athens and Piraeus.

83. **funera nec funera,** 'living deaths'. *funus* here means a dead body as in *Aen.* ix. 491. We have here a combination of two figures of speech, oxymoron (apparent contradiction) and prolepsis (anticipation). The victims are called *funera* because in the fatal ship they were doomed to death, to all intents and purposes dead, like Lorenzo in Keats's *Isabella* when 'the two brothers and their murdered man (i.e. the man they were going to murder) rode past fair Florence'.

84. **levi,** 'light', as contrasted with the quinqueremes

and still larger ships of later days: *cf.* 80 note. **nitens,** 'pushing on'.

85. **magnanimum . . . superbas,** 'the proud palace of haughty Minos': hendiadys. For the Greek form of the acc. *cf.* 21.

86. **lumine,** a poetical word for 'eye', occurs seven times in this poem, whereas the ordinary word *oculus* occurs only once.

88. **matris**: Pasiphae.

89-90. **quales,** etc., 'like the myrtles which the streams of Eurotas produce, or the flowers of various hues that the breeze of spring brings forth'. In English 'colours' is only used concretely in the sense of flags and paints.

93. **imis exarsit,** etc., 'was all on fire to her very marrow'.

94. **exagitans,** etc., 'rousing frenzy with merciless heart'.

95. **sancte puer**: an apostrophe to Cupid, followed in the next line by an apostrophe to his mother Venus.

97-8. **incensam . . . fluctibus**: a confusion of metaphors like 'taking up arms against a sea of troubles' in *Hamlet.* **incensam** is proleptic, as it expresses the result of the action of the verb. She was shaken by waves of feeling so that she was inflamed with love. **in . . . hospite suspirantem,** 'sighing for the stranger'. *in* here expresses the object of the action or feeling.

99. **languenti corde,** 'with her heart failing her for fear'.

100. In another poem (LXXXI. 4) Catullus describes a man as 'paler than a gilded statue'. In *Il.* x. 376 Dolon in his terror becomes χλωρός (greenish-yellow). Baretti in his Italian dictionary explains *giallo* as meaning 'yellow, of the colour of gold, pale'. Thus it appears that in Italy and Greece there is a yellow tinge in pallor.

101. **monstrum,** the Minotaur, as being a mixture of bull and man.

103-4. **non ingrata tamen frustra,** etc., 'however not unpleasing or in vain were the childish gifts she promised to the gods as she burnt her votive offerings on

her silent lip'. *non* affects both *ingrata* and *frustra*. Ariadne burnt votive offerings on her silent lip, inasmuch as she tried to win the favour of the gods by silent prayers and promises instead of burnt offerings. Compare Hosea, xiv. 2.

105. **nam** introduces the proof that Ariadne had not prayed in vain. **in summo . . . Tauro,** 'on the summit of Taurus'.

108. **eruit.** The strong stop at the end of the first foot expresses the pause of anxious expectation before we are told the result of what has happened.

109. **quaeviscumque obvia frangens,** 'smashing everything in its way'.

110. **domito saevum,** etc., 'overpowered and dashed down the body of the savage'. *saevum* is here used as a substantive like *malus* in 175.

111. **vanis iactantem cornua,** etc., 'dashing his horns against the thin air', and so failing to hit his assailant.

112. **inde,** 'thence', from the place where he encountered the Minotaur. **pedem . . . reflexit,** 'bent his way back'. The verb suggests the *flexus* (114), i.e. the windings of the labyrinth.

113. **errabunda regens** = *regendo prohibens errare*, so that the adjective expresses, not that the footsteps wandered, but that they would have done so, if they had not been prevented.

115. **inobservabilis error,** 'the elusive maze'. Virgil calls it in *Aen.* vi. 27 *inextricabilis error*, in *Aen.* v. 591 *indeprensus et irremeabilis error*.

116. **a primo . . . carmine,** 'from the beginning of my song', i.e. the story of Ariadne begun in 52.

118. **consanguineae:** Phaedra, who afterwards became wife of Theseus. Her death is the subject of famous tragedies by Euripides, Seneca, and Racine. **denique** marks the parting from her mother as the climax.

119. **quae misera,** etc., 'her mother, who rejoiced in her fond love for her unhappy daughter'. **deperdita,**

like Shakespeare's 'not wisely but too well' and our colloquial use of 'desperately', expresses excess of feeling with a suggestion of danger.

120. **Thesei** is contracted into two, **praeoptarit** into three syllables by the coalescence of adjacent vowels: *cf.* 336.

121. **vecta,** *sc. sit.* The auxiliary verb is not often understood in subordinate clauses.

122–3. **ut eam,** etc., 'how her husband left her while she kept her eyes bound in sleep'. *tenentem* is inserted by Ellis to fill up a gap in the MS.

125. **clarisonas.** Catullus is fond of such compound words, which seem generally to be his own coinages: *cf.* 52, 106.

131. **frigidulos.** The diminutive here expresses the pitifulness of the sound. **udo singultus ore cientem,** 'heaving sighs, her face wet with tears'. *ore*, with *singultus cientem*, would naturally mean 'with her mouth'. But, since *udo* applied to mouth would be an intolerably otiose epithet, it suggests the wider meaning of *ore*, namely 'face'.

135. **devota . . . periuria,** 'an accursed load of perjury'.

139. **non haec . . . promissa dedisti,** 'this is not what you promised'. *haec promissa* does not mean 'these promises' but 'promises of this (treatment)': *cf.* 284 note. **nobis** = *mihi* in 140.

142. **irrita,** 'without effect', 'unaccomplished': proleptic adjective.

143. **tum iam,** 'henceforth', after that example of falsehood.

145. **quis dum** = *qui* (*viri*) *dum iis*, so that by sense the dative *quis* supplies a nominative to *metuunt* and *parcunt* in the following line.

148. **metuere,** 'they fear', the perf. being used in the 'gnomic' sense, i. e. expressing what is habitual.

149. **versantem,** etc., 'driven round in the middle of a whirlpool of death'. See 113.

150. **germanum.** As her brother was the Minotaur,

this was no great sacrifice. **crevi** = *decrevi*, 'I determined'.

151. **supremo in tempore,** 'in thy hour of extreme peril', 'at the crisis of thy fate'.

153. **neque iniecta tumulabor,** etc., 'nor will earth be thrown over me to form a mound above my dead body'. This was the height of misfortune, because the ghosts of the unburied were not allowed to cross the Styx and enter the realm of Pluto.

156. **quae Syrtis,** etc. This line is almost repeated in *Aen.* vii. 302. Scylla and Charybdis were respectively a rock and a whirlpool personified in the *Odyssey* as monsters infesting either side of the strait between Italy and Sicily. The Syrtes were two dangerous sand-banks on the northern coast of Africa. The singular form used here (as in *Aen.* iv. 41) may be a proper name used as a common term in the sense of 'sand-bank', or a personification of the dangerous coast like Homer's Scylla and Charybdis.

158. **si tibi non cordi,** etc., 'if thou hadst no inclination to marry me'.

159. **prisci** suggests that Aegeus was not only old, but also old-fashioned in his ideas.

161. **iucundo . . . labore.** So Macbeth speaks of the 'joyful trouble' of attending on the king as 'the labour we delight in'.

162. **liquidis**: *cf.* 2 note. **vestigia,** 'feet', as in *Aen.* v. 566.

164. **ignaris,** 'unconscious'.

165. **nullis sensibus auctae,** 'devoid of all feeling'.

169. **insultans extremo tempore,** 'mocking me in my last hour'. In this passage Ariadne is distressed to find in nature no sympathy with her sorrow.

170. **nostris invidit,** etc., 'has grudged the ears of men to my lament'.

171. **utinam.** This combination of negative wishes is modelled on the opening lines of the *Medea* of Euripides: *cf.* 1 note.

172. **Gnosia,** 'Cretan': from Gnōsus, an ancient city

of Crete: *cf.* 75. **Cecropiae,** 'Athenian': adj. of Cecrops, the mythical founder of Athens. The line is imitated in *Aen.* iv. 657.

175. **malus hic,** 'this villain': *cf.* 110 note.

177. **nitor,** 'can I depend?' We should expect the future indicative or present subjunctive: *cf.* I. 1.

178. **Idomeneos:** Greek gen. of Idomeneus, King of Crete in the *Iliad.* As Ariadne was his aunt, this is an anachronism; and he was hardly famous enough to give his name to Crete. Therefore, we should perhaps prefer to read *Idaeos*, as equivalent to 'Cretan', from mount Ida in Crete. If *Idomeneos* is retained, *eos* must be scanned as one syllable, like *eo* in *Peleo*, 336. **a:** an interjection expressing despair.

180. **quemne,** etc., (Am I to hope for the aid of him) 'whom I myself left'. The interrogative particle here and in 183 really belongs to the principal clause understood. The relative clause gives the reason why the course considered is out of the question.

183. **quine fugit,** 'nay but he flees', lit. 'of him who flees'. **incurvans** and **lentos** express speed and the violent exertion of the oarsmen naturally exaggerated by Ariadne's indignation.

185. **cingentibus undis,** 'from the encircling waves'. *undis* may be ablative after *egressus*, or absolute.

186. **nullā spes.** For the lengthened vowel before two consonants in the beginning of the following word *cf.* IV. 9, 18, XLIV. 18.

191. **caelestum.** The gen. plur. in *-um* is found in inscriptions and poetry. **fidem . . . comprecer,** 'appeal to the justice' of Heaven. *fides* here expresses the duty that the gods owed to men, namely, protection against oppression and punishment of wrong. In this consisted the *pietas* that the gods were expected to manifest in return for the pious worship of men: *cf. Aen.* iv. 382 where Dido follows Ariadne in praying that the gods, *si quid pia numina possunt*, will avenge her on her faithless lover.

192. **multantes:** *cf.* 8.

194. **exspirantis praeportat,** 'displays the anger of a dying heart'. The snakes are symbolical of the dying man's anger and the deadly power of his curses.

196. **vae miserae,** 'woe is me', 'ah me!' *miserae* is dat. after the interjection as in English: *cf. vae victis.* **extremis proferre medullis,** 'to pour forth from the bottom of my heart'.

198. **quae quoniam,** 'and since they'.

199. **vanescere,** 'to come to nought'.

200–1. **quali,** etc., 'may Theseus plunge in mourning himself and his friends with a thoughtlessness like that with which he left me alone'. His crime and his punishment were both due to lapse of memory.

204. **invicto . . . numine,** 'the irresistible nod' of Zeus (Jupiter) with its tremendous effect described in *Iliad* i. 525–30, a passage which inspired Phidias when he designed his great statue of Olympian Zeus. After Catullus, Virgil followed Homer in his account of the fateful nod in *Aen.* ix. 106, x. 115.

205. **horrida contremuerunt,** 'trembled into roughness'. The adjective is used proleptically.

206. **concussit,** etc., 'the world dashed the flashing stars one against another'.

207–8. **caeca mentem caligine . . . consitus,** 'with his mind enveloped in a blinding mist'. *caeca* is a causative epithet expressing not the quality of the noun with which it agrees, but the effect produced upon something else.

210. **dulcia . . . signa:** the white sails, which would be a joyful token to his father.

211. **Erechtheum,** 'Athenian', from Erechtheus, an early king of Athens: *cf. Cecropiae,* 172.

212. **classi:** see note on 53, where we have the other form of the ablative. **moenia divae,** 'the walls of the goddess', namely Pallas Athene, the tutelary goddess of Athens. *moenia* may be taken in a wider sense to mean 'buildings' as in *Aen.* vi. 549, &c.

219. **mihi:** dative after verb of deprivation. **languida,** 'weak', because he was an old man.

220. **nati cara saturata figura,** 'satisfied with the sight of my beloved son's form'.

225. **inde,** 'then', as opposed to *primum* in 223. **infecta,** 'dyed'. **vago** here, as in 271, 340, does not express deviation from the right direction, but only length of journey.

226. **luctus nostraeque incendia mentis:** hendiadys for 'the fire of grief that consumes my mind': *cf.* 85 note.

227. **dĭcet:** here used in the sense of *indicet.* **ferrugine Hibera,** 'with dark Spanish dye'. It is not, however, likely that Spanish dyes were known in Greece or Italy in the time of Aegeus.

228. **quod tibi si,** 'as to which matter if', 'but if'. **incola Itoni,** 'she who dwells in Itonus': a periphrasis for Pallas Athene, who had a famous sanctuary there.

229. **has sedes** nearly equivalent to *nostrum genus*, so that the asyndeton or absence of conjunction is natural. **sedes Erechthi:** *cf.* 211 note. This periphrasis for Athens is appropriate here, as it was Erechtheus who decided in favour of Athene, when she and Poseidon (Neptune) were contending for the guardianship of the city.

229-30. **defendere ... annuit,** 'vouchsafes to defend'. **ut ... respergas** depends on *concesserit.*

232. **vigeant,** etc., 'remain fresh, and no lapse of time should efface them'.

233. **invisent,** 'catch sight of'.

235. **intorti:** an otiose epithet as all ropes are twisted.

236. **quam primum cernens ut,** 'that seeing as soon as possible'.

238-9. **haec mandata** does double duty as object to *tenentem* and nominative to *liquere* understood from the clause of comparison. The meaning expressed in full would be that 'These injunctions left Theseus, who at first held these injunctions firmly, as clouds leave a mountain top'. The past tense, *liquere*, suits the incident in the narrative better than the illustration, where, how-

ever, it may be regarded as, like the Greek aorist, expressing what often happens: *cf.* 148 note.

243. **inflati,** 'bellying'.

247. **Minoidĭ:** Greek dative: *cf.* 21 note.

248. **obtulerat mente immemori,** 'had inflicted by his forgetfulness'. This is the answer to Ariadne's prayer in 200, 201.

251. **parte ex alia,** etc., 'Bacchus in the bloom of youth was ranging the isle from another quarter'. So Dryden speaks of 'Bacchus ever fair and ever young'. 'Iacchus' is here another name for Bacchus, though sometimes the names distinguish two gods.

252. **thiaso:** a Greek word for a dance or company of dancers in honour of Bacchus. The Satyrs and Sileni were the male followers of the God. Nysa was the home of the infant Bacchus.

253. **tuo . . . amore,** 'love of thee'.

254. **qui** refers to *Satyrorum* and *Silenis* in 252. **lymphata mente,** 'with frenzied mind'. So Horace (*C.* I. xxxvii. 14) speaks of Cleopatra's mind as *lymphatam Mareotico*, 'maddened by Egyptian wine'. *Lympha* (water) is another form of *Nympha*. The verb gets this meaning from the superstition that the sight of a Nymph produced mad panic.

255. **euhoe** is in Latin, as in Greek (εὐοῖ), a disyllable representing the cry shouted out by the worshippers of Bacchus. **capita inflectentes,** 'swaying their heads' as dancers and serpents do under the influence of music.

256. **harum.** The change of gender marks the transition from the Satyrs and Sileni to the female Bacchantes. **tecta . . . cuspide.** The thyrsi were light wands covered with ivy or vine leaves.

257. **divulso . . . iuvenco.** The details of the frenzy are taken from the *Bacchae* of Euripides, where a messenger saw

> A live steer riven asunder and the air
> Tossed with rent ribs or limbs of cloven tread.

258. **serpentibus.** Serpents were sacred to Bacchus, and appear in many works of art referring to his worship.

The Bacchantes caught them, rendered them innocuous by supernatural power, and twined them round their heads.

259. **pars obscura,** etc., 'some with hollow boxes performed mysterious rites'. The boxes either held sacred serpents and other paraphernalia of the worship of Bacchus, or were musical instruments, or perhaps answered both purposes, for serpents are fond of music.

261. **proceris . . . palmis,** 'long hands' admired as beautiful: *cf.* Propertius, II. ii. 5. Or, perhaps, *proceris* may express the hands of the Bacchantes 'uplifted' with the drums, as they are represented in artistic representations of Bacchic processions.

262. **tereti,** 'polished' or 'rounded': from the root of *tero.* Thence it came to be used of any well finished work, as in 363 the funeral mound of Achilles. **tenuis.** For 'thin' as an epithet describing, with a suggestion of the supernatural, the sound of musical instruments compare the echo song in Tennyson's *Princess*:

> O hark, o hear! How thin and clear
> And thinner, clearer, farther going,
> O sweet and far from cliff and scar
> The horns of Elfland faintly blowing.

Catullus further indicates the thin tinkling sound by the *t* alliteration and the vowel sounds.

263. **bombos:** an onomatopoetic word to express the notes of deep-toned bells, drums, and other instruments which thrill the hearts of devout worshippers. In this and the following line for the sake of variety the poet makes the musical instruments nominatives to the sentences: 'For many the horns gave forth hoarse booming blasts and the barbarous pipe grated in awe-inspiring strains'. The pipe is called barbarous because of its connexion with the worship of Cybele, who was rather a Phrygian than a Greek goddess.

267–8. **quae postquam,** etc., 'after the youth of Thessaly was sated with eagerly gazing at all this, they began to give place to the holy gods'.

269–70. **flatu placidum,** etc., 'Zephyrus ruffling with

his breeze at morn the calm sea stirs up the sloping waves'. **proclivas** is proleptic: *cf.* 97 note.

271. **vagi sub limina Solis,** 'up to the threshold of the sun's course'.

273. **leni et resonant,** etc., 'and their laughter resounds in soft chimes'. In European literature the idea of the smile or laughter of ocean first appears in the immortal phrase of Aeschylus in *Prometheus Vinctus* 89 *ποντίων κυμάτων ἀνήριθμον γέλασμα*, 'the myriad laughter of the sea waves', where the laughter may be the sound of the waves or the sunlight flashing on the ripples. Catullus in this passage is evidently thinking of the sound of the splashing wavelets.

275. **purpurea,** 'bright'. The epithet can be applied by Latin poets to all objects white or bright. In 308, however, *purpurea* is contrasted with *candida*, and has the meaning of its English derivative.

276. **vestibuli . . . regia tecta,** 'the shelter of the palace porch'.

277. **ad se,** 'to their homes'. **vago . . . pede,** 'in various directions', as their homes were in different places.

281. **fluminis**: the Peneus (285) and its affluents.

283. **indistinctis plexos . . . corollis,** 'woven in intertwined wreaths'. The flowers were not arranged in order, but mixed up with one another in the 'most admired disorder', which best suits a bouquet of wild flowers. The alternative reading *in distinctis* would suggest a stiff conventional bouquet. *corolla* is a diminutive of *corona*. In modern botanical terminology it is a collective name for the petals of a flower.

284. **quo permulsa . . . risit odore,** 'by the pleasant fragrance of which the house was soothed and cheered'.

286. **Tempe**: Greek acc. neut. pl. governed by *linquens* in 287. For the repetition *cf.* 260.

287. **Magnesson,** a Greek genitive plural, is Ellis's conjecture for *Minosim* in the MSS. He translates 'to be thronged by the Doric dances of the Magnesian women'. **Doris** must be taken as a contraction of *Doriis* or as ablative of *Dorus*, a form not found elsewhere.

288. **vacuus,** 'empty handed'. **radicitus,** 'torn up by the roots'. The adverb modifies a passive participle understood, and is thus equivalent to an adjective: *cf.* XXXI. 1.

289. **recto proceras,** etc., 'laurels with long straight stems'. **stipite** is ablative of respect.

290–1. **lenta sorore,** etc., 'the pliant sister of burnt Phaethon': an Alexandrian periphrasis for the poplar. Phaethon was allowed by his father, Helios, to drive the chariot of the sun. He went out of his usual course and scorched the earth, for which he was killed with a flash of lightning by Jupiter. His sisters were turned into poplars or alders. **aerea,** 'lofty', 'towering', as in 240.

292–3. **haec.** This neuter pronoun is used because it refers to a collection of inanimate objects, although the names of the trees are feminine in gender. **circum sedes late,** etc., 'he placed intermingled all round the palace that the porch might be embowered in soft green foliage'.

294. **sollerti corde,** 'of sagacious heart': ablative of quality. In older Latin writers the heart was the seat of the understanding, as well as of the feelings. Prometheus was celebrated as the discoverer of various arts and sciences.

295. **extenuata,** 'half effaced', 'obscured'. **poenae.** He was punished for giving fire to mortals. The opening scene of the *Prometheus Bound* of Aeschylus describes how he was chained to a rock on the Caucasus. Shelley in *Prometheus Unbound* gives his version of the release of the sufferer.

296. **silici restrictus membra catena,** 'with his limbs chained to a flint rock'. *membra* is the accusative of respect: *cf.* 64 note.

297. **verticibus praeruptis.** Here, as in 286, the spondaic ending produces the impression of a super-incumbent mass.

299. **te solum.** According to the usual version Discord was the only deity not invited to the feast, and took revenge by casting on the table her apple 'for the fairest'.

300. **cultricem montibus Iri,** 'who dwells on the mountains of Irus'. There is a similar ablative of place without a preposition in 45. Irus was a Malian town in the south of Thessaly.

303. **qui postquam,** 'and after they'. *qui* has here for antecedent Chiron and the other heavenly guests in the previous sentence. It does not connect a subordinate with a principal clause, and should be translated by a demonstrative pronoun.

304. **large multiplici,** etc., 'were loaded abundantly with various viands'.

305. **cum,** 'and then'.

306. **veridicos,** exactly equivalent to 'soothsaying', as 'sooth' means 'truth'.

308. **candida purpurea.** See note on 275. The *toga praetexta* worn at Rome by the higher magistrates and free-born children was, like the robe of the Parcae here described, a white garment with a purple stripe.

309. **roseo niveae,** etc., 'snowy fillets lay on their rosy heads'. We should expect *roseae niveo,* as the Parcae were old, and fillets were usually described as purple. We may understand the passage as a double hypallage to express hyperbolically that the colours were blended, as if the reflection of the rosy fillets had actually transferred their colour and left the fillets white. So the line is well rendered by Ellis in his verse translation:

> 'Wreaths sat on each hoar crown, whose snows
> flushed rosy beneath them.

Commentators have suggested that *roseo* means 'rose-crowned', 'rose-perfumed', or 'bright' with the radiance of immortals (Hor. *C.* III. iii. 12), or have accepted *ambrosio* or *annoso* as emendations for *at roseo.*

310. **carpebant . . . laborem,** 'plied their task', 'pursued their work'. So *carpere* (i.e. *perficere*) *iter. carpere* also means to pluck, and suggests the special character of the work of spinners, when they pluck the wool to be spun into thread.

312. **supinis,** 'upturned' as opposed to *pronus,* 'down-turned'.

314. **libratum tereti versabat,** etc., 'made the spindle revolve suspended in the round whorl'.

315. **aequabat,** 'smoothed' by biting off excrescences. They used their teeth as their hands were fully occupied.

316. **laneaque,** etc. This graphic touch adds distinctness to the picture.

317. **quae prius,** etc., 'which had before roughened the smooth thread'.

319. **custodibant:** old form of imperf. **calathisci,** 'little baskets': a Greek diminutive.

320. **haec,** 'they': an archaic form of the nom. plur. fem. **pellentes vellera.** They struck the wool so that it might separate more easily into small portions. The alliteration suggests the sing-song chant.

321. **carmine.** Here the poem is varied by the insertion of a lyric prophecy only distinguished in form from the narrative portion by the repetition of the refrain. In like manner the song of the Sirens in the *Odyssey* and the prophecy of the Sibyl in the *Aeneid* are composed in hexameters. In modern narrative poems (e. g. *The Life and Death of Jason*, *Marmion*, *Endymion*, *Idylls of the King*) songs are introduced in their natural lyric metres. Another beautiful passage on spinners at their work will be found in *Twelfth Night*, II. iv.

323. **decus eximium.** The personal character of Peleus added lustre to his noble descent and to his high position as King of Thessaly. **virtutibus,** 'deeds of valour' as in 348, 357, and perhaps 51.

324. **Opis carissime nato** (Prof. Housman's restoration of the text), 'most dear to the son of Ops', i. e. to Jupiter (Zeus), called by Pindar the son of Rhea, who was identified with the Latin Ops. For the periphrasis compare 290.

326–7. **sed vos,** etc., 'but do you spindles run on drawing out the threads which the fates follow'. The threads represented the lives of men, and their cutting meant death. Milton in *Lycidas* 76 employs the same symbolism, but makes the Fury cut the thread, an office more correctly assigned by Spenser to Atropos (*F. Q.* IV. ii. 48).

334. **contexit,** 'wove together'. The metaphor is natural in the song of the Parcae, who by their weaving determined human destinies. Pliny has *contexi* for the preterite of *contexo*. Ellis, however, takes *contexit* as preterite of *contego* and as meaning 'has roofed in', which may be supported by reference to *Odyssey* iv. 618.

336. **Peleo:** *cf.* 120 note.

340. **vago,** 'wide ranging', as in 225, 271.

341. **flammea,** 'flame-swift'. So Virgil uses *igneus* in *Aen.* xi. 718.

345. **obsīdens** comes from *obsīdo* not from *obsĭdeo*. **longinquo . . . bello.** The siege lasted ten years.

346. **Pelopis . . . tertius heres,** 'heir to the kingdom, third in descent from Pelops'. Agamemnon was third heir to the kingdom by inclusive reckoning as being the son of Atreus, who was the son of Pelops. Perhaps, however, Catullus is following *Iliad* ii. 105, according to which passage Thyestes succeeded Atreus as King of Argos. If so, Agamemnon was the third heir of Pelops by ordinary reckoning. **vastabit,** 'will ravage', 'lay waste'. As it is not natural to speak of laying waste defensive walls, we may take *moenia* here to include the buildings of the city. See 212 note.

350. **incurvo,** 'bent' in an attitude of sorrow. **crines:** an allusion to the widespread custom of mourners cutting off locks of hair and offering them on the body or tombs of the dead; or perhaps *solvent* merely signifies loosening the hair.

351. **putrida,** 'shrivelled', 'shrunk', 'withered'. **variabunt,** 'discolour', 'bruise'. 'Beat black and blue' is a close equivalent, but too colloquial for the translation of a heroic poem.

353. **praecerpens,** 'mowing down before him'.

358. **quae passim rapido,** etc., 'which is spread and merged in Hellespont's quick flow'.

359. **angustans** suggested by στεινόμενος in *Iliad* xxi. 220.

360. **permixta . . . caede,** 'with mingled blood'. *per-*

mixta either expresses the mingling together of the blood of various bodies or the mingling of blood with the water of the river.

362. **praeda**: the captive Polyxena, who was sacrificed at the funeral mound of Achilles, as related in the *Hecuba* of Euripides. *denique*, as in 118, introduces a climax.

363. **teres excelso**, etc., 'the well-built (*cf.* 262) tomb heaped up with its lofty mound'.

366. **copiam**, 'power', 'opportunity'.

367. **urbis Dardaniae**, etc., 'break through the Neptunian bonds of the Dardanian city'. This is a periphrasis for the walls of Troy which were built by Neptune to the music of Apollo's lyre.

368. **Polyxenia . . . caede**, 'with the blood of Polyxena': the adjective used instead of genitive case. **sepulcra**: poetical plural for a single tomb.

370. **proiciet**, etc., 'with bended knee will cast down her headless body'.

374. **dedatur**, etc., 'let the bride at last be given to her longing husband'. **iam dudum cupido** = 'long eager', but the length of time is measured by the impatience of Peleus.

LXV

The Ortalus to whom this poem is addressed appears to have been the famous orator, Hortensius, Cicero's rival, whose surname was Ortalus or Hortalus, and who is himself known to have been a writer of light verses. The whole poem is one sentence divided into three parts. First we have the subordinate clause (1–4) declaring that Catullus finds himself unable to compose poetry on account of his grief; then comes a parenthesis (5–14) giving the cause of his grief and declaring his unalterable affection for his dead brother; finally in the principal clause (15–24) the poet tells Ortalus that, in spite of his overwhelming sorrow, he is sending his translations of Callimachus. The poem ends like XI, with a simile, which gives symmetry to the whole by prolonging the

principal clause, so that it is nearly equivalent in length to the subordinate clause with the parenthesis attached.

1. **assiduo confectum . . . dolore,** 'prostrated by ceaseless grief'. **cura,** 'sorrow' on account of his brother's death.

2. **doctis . . . virginibus:** a periphrasis for the Muses. See note on XXXV. 17.

3. **dulcis Musarum . . . fetus:** a periphrasis for 'poems'.

4. **mens animi,** which occurs four times in Lucretius, means the reason or intellectual part of the whole soul (*animus*), as distinguished from the will, the senses, and the emotions.

5–6. **mei nuper,** etc., 'lately the water trickling from the gulf of Lethe bathed the pale foot of my poor brother', i. e. my brother died a short time ago. Catullus imagines his brother waiting for Charon's boat, and pressing forward so eagerly *ripae ulterioris amore* (*Aen.* vi. 314) to secure a place in it, that he wets his feet in the mud on the edge of the river of Lethe.

7–8. **Troia,** etc., 'whom torn from our sight the land of Troy crushes beneath a mound of Rhoetean sand': a circumlocution for burial in the Troad. *obtero* expresses the weight of earth over a body buried in a foreign land, or in other melancholy circumstances, as opposed to the usual wish for the dead *Sit tibi terra levis*, or in the English poet's 'Light be the turf on thy tomb'.

9. This line is omitted in the oldest MSS., and written in a fifteenth-century MS. with a gap, which has been filled up conjecturally with *facta*, *verba*, or *fata*.

10. **te** is object of *alloquar* and *audiero* as well as of *aspiciam*. Understand *numquam* with *alloquar*.

12. **maesta tua morte,** 'saddened by, lamenting thy death'. **tegam** the reading of the MSS., if retained, must mean that Catullus intends to withhold from the world in his heart the sad songs he will compose about his brother's death. Ellis quotes three instances of this use of *tegere* from Ausonius. *canam* is substituted for

the more difficult *tegam* in the fifteenth-century MS. which is responsible for l. 9.

14. **Daulias**: the nightingale, so called because Tereus reigned in Daulis, a Phocian town. **absumpti**, 'done to death'. According to the legend Itylus, or Itys, was killed by his aunt Philomela and his mother Procne, after which he was cooked as a feast for Tereus. Philomela was turned into a nightingale, and was supposed by her song to be continually bewailing her cruelty. There are different versions of the story, and it is not clear which Catullus follows.

15. **sed tamen** corresponds by a sense construction with *etsi* in l. 1. *sed* would naturally introduce a coordinate sentence 'I am worn out with grief, but nevertheless I send', &c. The syntax is disturbed by the long parenthesis.

16. **expressa**, 'translated'. He could write translations though sorrow prevented him from composing original poetry. **carmina**, 'verses'. The plural does not necessarily imply that Catullus sent more than one translation, namely, the translation of the *Coma Berenices* (Lock of Berenice), which follows this poem in the MSS. **Battiadae**, 'the son of Battus', Callimachus, a famous Alexandrian poet born at Cyrene about 310 B.C. Battus was also the name of the founder of Cyrene (see VII. 6) from whom the poet claimed descent.

17. **tua dicta**. Presumably Ortalus had asked Catullus to send him some poems. **credita ventis**: *cf.* LXIV. 142.

18. **effluxisse**, 'to have slipped'.

19. **sponsi**, 'lover', 'suitor'. The context shows that no formal engagement was implied. **munere**, 'as a gift'. For the ablative *cf.* CI. 8.

23. **atque**, 'and lo!', here introduces an event as startling and surprising. **agitur decursu**. The clumsy spondaic ending imitates the sudden check to the downward roll of the apple when it reaches the ground.

24. **conscius . . . rubor**, 'the tell-tale blush' spreads over her face. The 'conscious thrill of shame' felt by

the maiden is poetically attributed to the blush that revealed her feelings.

LXX

Ellis quotes the poem of Callimachus, on which these verses, especially the effective repetition of *dicit* with emphasis to mark the contrast between promise and fulfilment, are modelled.

2. **se . . . ipse petat,** 'himself should woo her'.

LXXIII

In this poem Catullus is like Hamlet, when he declared the world to be 'out of joint', or Timon disgusted with the ingratitude of his 'summer friends'. He declares that you must expect evil for good, and gives as an example the bitter attack made upon himself by one who professed to hold him very dear. It was no doubt his friend's unkindness that produced the pessimistic view of human nature expressed in the poem.

1. **Desine . . . mereri,** 'let any one cease to wish to deserve well at all of any one', i.e. to do any one any service. For the verb in the second person with an indefinite pronoun *cf. Aen.* iv. 625.

3. **omnia sunt ingrata,** 'the whole world is ungrateful', gratitude is nowhere to be found. For the neuter used of human beings in the widest sense *cf.* III. 2, IX. 11. Others take the meaning to be 'Everything (all one's kind acts) is received with ingratitude'.

4. **taedet obestque magis,** 'it rather provokes annoyance and stands in one's way'.

6. The five elisions may be intended to express the way in which his soul was harrowed by his disappointment in his friend.

LXXXIV

Catullus in these verses ridicules the rustic or old-fashioned pronunciation of a Roman cockney who inserted many an unnecessary 'h' in his words. In fact the criticism *mutatis mutandis* might be directed against

a London 'Arry of our days as well as against the Roman Arrius. In ancient Rome, as in modern England, there was much uncertainty about the pronunciation of the aspirate, which varied from time to time. Cicero says that in his days the practice of aspirating consonants was introduced, and that he felt himself compelled to follow the new fashion. Catullus, however, appears to have regarded it as hereditary in the case of Arrius.

1. **Commoda:** rewards given to soldiers for special services.

4. **quantum poterat,** 'as distinctly as possible', as opposed to *leniter et leviter* in 8.

5. **Liber:** his uncle's name, unless it is insinuated that the family of Arrius was of servile origin, and that his uncle was the first free man among his ancestors.

8. **audibant eadem haec,** 'they (the ears) heard these same sounds (the aspirate in various words)'. For this old form of the imperfect *cf.* LXIV. 319.

LXXXV

2. **sentio et excrucior,** 'I feel that it is so and suffer tortures'.

XCIII

These two lines may be in answer to those who warned Catullus against offending Caesar. The poet declares that he takes little interest in the great popular leader. The arrangement of the poems does not follow chronological order. This couplet was no doubt anterior to the complimentary references to Caesar in XI.

XCVI

Catullus consoles Calvus on the death of his wife, Quintilia.

2–3. **a nostro dolore,** etc., 'from our grief, from the regret with which we recall our old loves'.

4. **missas** = *amissas*, 'lost'. Cf. *dicet* for *indicet* LXIV. 227 and Tennyson's use of 'plain', 'round',

'close', 'witch', 'battle' for 'complain', 'surround', 'enclose', 'bewitch', 'embattle'.

5–6. **tanto . . . dolori est Quintiliae,** 'grieves Quintilia so much'.

CI

From the first four lines we may perhaps infer that Catullus visited his brother's tomb immediately after his journey from Italy to Asia. The poem was written or purports to have been written at the tomb, as indicated by 2 (*has*), 7 (*haec*) and the concluding line of farewell.

2. **miseras . . . inferias,** 'sad funeral rites' so called, according to Servius, *quod inferis solvantur.*

3. **donarem.** Notice the irregular sequence. **munere mortis,** 'funeral offering', 'death gift', as we say 'wedding present'.

6. **miser indigne,** etc., 'my poor brother taken from me cruelly', because he died young in a distant land.

7. **nunc tamen.** He has lost his brother, and can only address his silent ashes. Nevertheless he will do what he can for the present to show his love by offerings at the grave.

8. **tristi munere,** 'as a sad offering': *cf.* LXV. 19.

9. **manantia** agrees with *haec* in 7, the offerings of flowers and incense wet with tears placed on the tomb.

10. **ave atque vale:** the last farewell to the dead as in *Aen.* xi. 97. This is the title that Tennyson gives to his address to Catullus, in which this last farewell is skilfully combined with reminiscences of XXXI.

INDEX OF PROPER NAMES

Final *i* and *o*, if not marked, are long. All other long vowels are marked, unless consonants make the syllable necessarily long. If an unmarked vowel precedes a mute followed by a liquid, the quantity of the syllable is doubtful.

Achill-ēs, -is *or* **-i,** son of Peleus and Thetis ; the greatest of the Greek heroes in the *Iliad.*

Achīv-us, -a, -um, Greek.

Adriātic-um, -i, *n.* the Adriatic Sea.

Aeētae-us, -a, -um, of Aeētes, King of Colchis and father of Medea.

Aeg-eus (*dissyl.*), **-ei,** King of Athens and father of Theseus.

Alp-ēs, -ium, *f. plur.* the Alps.

Amastr-is, -is, *f.* a seaport on the Euxine.

Amath-ūs, -untis, *f.* a town in Cyprus sacred to Venus.

Am-or, -ōris, *m.* the god of love.

Amphitrītē, -s, goddess of the sea.

Ancōn, -is, Ancona, a city on the Adriatic.

Androgeōnē-us, -a, -um, of Androgeos, a son of Minos.

Arab-s, -is, an Arabian.

Argīv-us, -a, -um, of Argos, Greek.

Ariadn-a, -ae, Ariadne, daughter of Minos and Pasiphae.

Athēn-ae, -ārum, *f. plur.* Athens.

Battiad-ēs, -ae, *m.* the son of Battus.

Batt-us, -i, *m.* the founder of Cyrene.

Bithūn-us, -a, -um, Bithynian.

Britann-i, -ōrum, *m.* Britons.

Britanni-a, -ae, *f.* Britain.

Caecil-ius, -i, a poet and friend of Catullus.

Cael-ius, -i, a friend of Catullus.

Calv-us, -i, a poet and friend of Catullus.

Carybd-is, -is, *f.* a mythological personification of a whirlpool situated opposite Scylla in the Straits of Messina.

Castor, -is, and Pollux were the twin sons of Leda. They were identified with the constellation of Gemini, and ma-

riners prayed for their guidance and protection against shipwreck.

Cecropi-a, -ae, the land of Cecrops, Attica.

Cecropi-us, -a, -um, Athenian.

Celtibēri-us, -a, -um, of the Celtiberi, a people in Middle Spain, Celtiberian.

Chīr-on, -ōnis, the centaur who taught Achilles.

Cnid-us, -i, *f.* city of Caria.

Colch-us, -a, -um, Colchian.

Cornēl-ius, -i, name of a Roman *gens*.

Cornific-ius, -i, name of a Roman *gens*.

Cortīni-us, -a, -um, Cretan.

Crann-on, -ōnis, *f.* a town of Thessaly.

Cupīd-o, -inis, Cupid, god of love.

Cyclad-es, -um, *f. plur.* islands round Delos in the Aegean.

Cyrēn-ae, -ārum, *f. plur.* a city of Libya and the surrounding country.

Cytōri-us, -a, -um, *adj.* of Cytorus.

Cytōr-us, -i, *m.* a mountain in Paphlagonia.

Dardani-us, -a, -um, Trojan.

Dī-a, -ae, *f.* Naxos, one of the Cyclades.

Dōri-us, -a, -um, Dorian.

Durrachi-um, -i, *n.* a port in Illyria.

Ēmathi-a, -ae, *f.* a district of Macedonia.

Ēō-us, -a, -um, eastern.

Erechth-eus, -ei *or* **-i,** an ancient king of Attica.

Erycīn-a, -ae, name of Venus, from Mount Eryx in Sicily, where she had a temple.

Eumenid-es, -um, *f. plur.* the kindly ones, an euphemistic name of the Furies.

Eurōt-ās, -ae, *m.* a river in Laconia.

Fabull-us, -i, a friend of Catullus.

Falern-um, -i, *n.* Falernian wine.

Favōn-ius, -i, *m.* west wind.

Gallic-us, -a, -um, of Gaul.

Gnōsi-us, -a, -um, of Gnōsus, Cretan.

Golg-i, -ōrum, *m. plur.* a city of Cyprus.

Hadri-a, -ae, *m.* the Adriatic.

Hellespont-us, -i, *m.* the Dardanelles.

Hīoni-us, -a, -um, *mispronunciation of Ionius.*

Hyrcān-i, -ōrum, a people who lived on the shore of the Caspian.

Iacch-us, -i, Bacchus.

Īdali-um, -i, *n.* a city in Cyprus sacred to Venus.

Īdomene-us, -os, King of Crete.

Īoni-us, -a, -um, Ionian, the name of the sea to the west of Greece.
Īr-us, -i, *m.* a town near Trachis.
Ital-i, -ōrum, Italians.
Itōn-us, -i, *m.* a town in Thessaly.
Ityl-us, -i, son of Tereus.
Iuppiter, Iovis, highest of the gods.

Lārissae-us, -a, -um, of Larissa, a town of Thessaly.
Lesbi-a, -ae, the lady-love of Catullus.
Lēthae-us, -a, -um, of Lethe, a river of Hell.
Libyss-us, -a, -um, Libyan.
Licin-ius, -i, name of *gens* to which C. Licinius Calvus belonged.

Marc-us, -i, praenomen of Cicero.
Mīnō-is, -idis, daughter of **Mīnō-s, -is,** King of Crete.
Mīnōtaur-us, -i, *m.* monster, half bull, half man.

Nemes-is, -is, the goddess who punishes arrogance.
Neptūnīnē, -ēs, daughter or granddaughter of Neptune.
Neptūn-us, -i, god of the sea.
Nērē-is, -idis, daughter of Nereus.
Nīcae-a, -ae, *f.* city in Bithynia.
Nīl-us, -i, *m.* the Nile.
Nymph-a, -ae, goddess of sea, rivers, trees, &c.
Nȳsigen-a, -ae, *m.* born at Nysa in Caria.

Ōcean-us, -i, ocean personified as a god.
Op-s, -is, Roman goddess of plenty, wife of Saturn.
Orc-us, -i, *m.* the lower world.
Ortal-us, -i, *m.* surname of Hortensius.

Parc-ae, -ārum, goddesses of fate.
Pēl-eus, -ei, husband of Thetis, father of Achilles.
Pēliac-us, -a, -um, of mount Pelion.
Pēl-ion, -ii *or* **-i,** a mountain range in Thessaly.
Pelop-s, -is, grandfather of Agamemnon.
Penāt-ēs, -ium, *m. plur.* household gods.
Pēn-ēos, -ēi, *m.* the chief river of Thessaly, flowing through the valley of Tempe.
Pharsāli-us, -a, -um, of Pharsalus.
Pharsāl-us, -i, *f.* a city of Thessaly.
Phās-is, -idis *or* **-idos,** *m.* a river in Colchis.
Phoeb-us, -i, Apollo, the god of the sun.
Phthiōtic-us, -a, -um, of Phthia, a district of Thessaly.
Pīrae-us, -i, *m.* the harbour of Athens.
Polyxeni-us, -a, -um, of

Polyxena, a daughter of Priam.

Pontic-us, -a, -um, of the Euxine (*Pontus Euxīnus*).

Propont-is, -idis *or* **-idos,** *f.* Sea of Marmora.

Rhēn-us, -i, *m.* Rhine.

Rhod-us, -i, *f.* island south of Asia Minor.

Rhoetē-us, -a, -um, of Rhoeteum a promontory of the Troad.

Rōmul-us, -i, the mythical founder of Rome.

Sac-ae, -ārum, a Scythian people.

Sapphic-us, -a, -um, of Sappho.

Sāturnāli-a, -ōrum, *n. plur.* festival in honour of Saturn.

Satyr-us, -i, *m.* woodland deity with goat's feet.

Scamand-er, -ri, *m.* a river in the Troad.

Scyll-a, -ae, *f.* a sea-monster on a rock in the Straits of Messina opposite Carybdis.

Scȳr-os, -i, *f.* an island near Euboea.

Septimill-us, -i, *dimin.* of Septimius, the name of a Roman *gens*.

Sestiān-us, -a, -um, of Sestius.

Sest-ius, -i, the name of a Roman *gens*.

Silēn-us, -i, follower of Bacchus.

Simōnidē-us, -a, -um, of Simonides.

Sirmi-o, -ōnis, *m.* promontory on the Lago di Garda.

Taur-us, -i, *m.* mountain in Asia Minor.

Tempe, *n. plur.* a valley in Thessaly.

Tēth-ys, -yos, wife of Oceanus.

Teucr-us, -a, -um, Trojan.

Theti-s, -dis, sea goddess, wife of Peleus.

Thuni-a, -ae, a country bordering on Bithynia.

Thyōniān-us, -a, -um, Bacchic.

Tībur-s, *gen.* **-tis,** of Tibur, a Latin town, now Tivoli.

Troiugen-a, -ae, *m.* Trojan.

Tull-ius, -i, the name of the *gens* to which Cicero belonged.

Vatīn-ius, -i, the name of a Roman prosecuted by Calvus.

Ven-us, -eris, goddess of love.

Verān-ius, -i, a friend of Catullus.

Verōn-a, -ae, *f.* a city in northern Italy.

Volus-ius, -i, a bad poet.

Zephyrus, god of the west wind.

VOCABULARY

Final *i* and *o*, if not marked, are long. All other long vowels are marked, unless consonants make the syllable necessarily long. If an unmarked vowel precedes a mute followed by a liquid, the quantity of the syllable is doubtful.

Perfects and supines of all verbs of the third conjugation are given. Under other verbs they are not given, unless they are irregular.

An asterisk (*) prefixed to a word indicates that the word itself is not found.

ā, *interj.* ah!

ā, ab, *prep. c. abl.* from, by.

ab-eo, -ii, -itum, -īre, *intr.* depart.

abiegn-us, -a, -um, of fir-wood.

abit-us, -ūs, *m.* departure.

abs-ūmo, -umpsi, -umptum (3), *tr.* take away, waste away.

ac, *see* **atque**.

acc-ipio, -ēpi, -eptum (3), *tr.* receive; **accept-us, -a, -um**, welcome.

āc-er, -ris, -re, sharp, keen.

acerbius, *adv.* more bitterly.

acerv-us, -i, *m.* heap.

aci-ēs, -ēi, *f.* point, eyesight.

acin-a, -ae, *f.* grape.

acqui-esco, -ēvi, -ētum (3), *intr.* rest, abate.

ad, *prep. c. acc.* to.

ad-eo, -ii, -itum, -īre, *tr. or intr.* approach.

adeo, *adv.* so much, especially.

ad-imo, -ēmi, -emptum (3), *tr.* take away.

admīror (1), *tr.* wonder at.

ad-sum, -fui, -esse, *intr.* am present.

ad-venio, -vēni, -ventum (3), *intr.* come.

advento (1), *intr.* approach.

advers-us, -a, -um, opposite.

adversus, *prep. c. acc.* opposite to, before.

aequē, *adv.* equally; **aequē . . . ac**, as . . . as.

aequinoctiāl-is, -e, equinoctial.

aequo (1), *tr.* smooth, make even.

aequo-r, -ris, *n.* surface, *usually* of the sea.

aequore-us, -a, -um, of the sea.

āere-us, -a, -um, airy, high in air.

ae-s, -ris, *n.* bronze.
aestimo (1), *tr.* value.
aestuōs-us, -a, -um, hot.
aest-us, -ūs, *m.* surge of the sea.
aet-ās, -ātis, *f.* age.
aetern-us, -a, -um, everlasting.
aev-um, -i, *n.* age.
affero, attuli, allātum, afferre, *tr.* bring.
ag-er, -ri, *m.* field, territory.
agger, -is, *m.* mound.
agn-osco, -ōvi, -itum (3), *tr.* recognize.
ago, ēgi, actum (3), *tr.* do, drive, give.
aio, ais, ait, *def. tr. or intr.* say.
alac-er, -ris, -re, active, eager.
alb-us, -a, -um, white.
āl-es, -itis, *c.* bird.
alg-a, -ae, *f.* sea-weed.
aliqu-is, -id, some one, something.
ali-us, -a, -ud, other.
allocūti-o, -ōnis, *f.* address (*especially an address of sympathy*).
allo-quor, -cūtus sum (3), *tr.* address.
allū-do, -si, -sum (3), *tr.* play with.
allu-o, -i, — (3), *tr.* wash, bathe.
al-o, -ui, -itum *or* **-tum** (3), *tr.* nourish.
alter, -a, -um, one other.
alt-us, -a, -um, high, deep.
amābil-is, -e, lovable.
aman-s, -tis, *c.* lover.
amār-us, -a, -um, bitter.
amb-o, -ae, -o, both.
āmen-s, *gen.* **-tis,** frenzied.
amic-io, -ui, -tum (4), *tr.* cover.
amīciti-a, -ae, *f.* friendship.
amict-us, -ūs, *m.* robe.
amīc-us, -i, *m.* friend.
ām-itto, -īsi, -issum (3), *tr.* lose.
amo (1), *tr.* love.
am-or, -ōris, *m.* love.
amplificē, *adv.* abundantly.
an, *conj.* or.
anc-eps, *gen.* **-ipitis,** two-edged.
anguīn-us, -a, -um, of snakes.
angusto (1), *tr.* make narrow, crowd.
angust-us, -a, -um, narrow.
anim-a, -ae, *f.* life, soul.
anim-us, -i, *m.* soul, mind.
annāl-ēs, -ium, *m.* annals, history.
annu-o, -i, — (3), *intr.* nod assent, consent.
ann-us, -i, *m.* year.
ante, *adv.* before; *prep. c. acc.* before.
anteā, *adv.* formerly.
antenn-a, -ae, *f.* sail-yard.
antist-o, -eti, — (1), *intr.* excel.
an-us, -ūs, *f.* old woman.
anxi-us, -a, -um, anxious, troubled.
apert-us, -a, -um, open, exposed.
ap-iscor, -tus (3), *tr.* get, gain.
appāreo (2), *intr.* appear.
appet-o, -īvi *or* **-ii, -ītum** (3), *tr.* seek.

applic-o, -āvi *or* **-ui, -ātum** *or* **-itum** (1), *tr.* entwine, embrace.
approbāti-o, -ōnis, *f.* approval.
apud, *prep. c. acc.* at the house of, with.
ār-a, -ae, *f.* altar.
arāne-a,-ae, *f.* spider's web.
arātr-um, -i, *n.* plough.
arbor, -is, *f.* tree.
ar-deo, -si, -sum (2), *intr.* burn.
ard-or, -ōris, *m.* heat.
argent-um, -i, *n.* silver.
arg-uo, -ui, -ūtum (3), *tr.* prove.
āridul-us, -a, -um, *diminutive of* **āridus,** dry.
ārid-us, -a, -um, dry.
arist-a, -ae, *f.* ear of corn.
ar-s, -tis, *f.* art, skill.
art-us, -ūs, *m.* limb.
arv-um, -i, *n.* field.
ar-x, -cis, *f.* citadel.
as, -sis, *m. a Roman copper coin.*
aspecto (1), *tr.* look towards.
aspernor (1), *tr.* scorn.
asp-icio, -exi, -ectum (3), *tr.* look at.
assiduē, *adv.* devotedly, constantly.
assidu-us, -a, -um, constant.
at, *conj.* but.
āt-er, -ra, -rum, black.
atque, *conj.* and.
attenuo (1), *tr.* diminish.
att-ingo, -igi, -actum (3), *tr.* touch, reach.
aud-ax, *gen.* **-ācis,** bold, rash.
au-deo, -sus sum (2), *tr. or intr.* dare.
audio (4), *tr.* hear.
aufero, abstuli, ablātum, auferre (3), *tr.* take away.
au-geo, -xi, -ctum (2), *tr.* increase.
aur-a, -ae, *f.* breeze.
aurāt-us, -a, -um, gilded, golden.
aur-is, -is, *f.* ear.
aurōr-a, -ae, *f.* dawn.
aur-um, -i, *n.* gold.
auspicāt-us, -a, -um, favourable.
auspici-um, -i, *n.* sign, omen.
aut, *conj.* or.
autem, *conj.* but.
autumo (1), *intr.* affirm.
auxili-um, -i, *n.* aid.
āve-ho, -xi, -ctum (2), *tr.* carry away.
aveo (2), *intr.* am happy.
aveo (2), *intr.* long.
āver-to, -ti, -sum (3), *tr.* turn away, carry off.
avi-a, -ae, grandmother.

bacchor (1), *intr.* am wild with Bacchic fury.
barbar-us,-a,-um, foreign, barbarous.
bāsiāti-o, -ōnis, *f.* kissing.
bāsio (1), *tr. or intr.* kiss.
bāsi-um, -i, *n.* kiss.
beātē, *adv.* happily.
beāt-us, -a, -um, blessed, happy.
bell-um, -i, *n.* war.
bell-us, -a, -um, elegant, refined.
bene, *adv.* well.
benignē, *adv.* kindly.

bomb-us, -i, *m.* deep sound, boom.
bon-us, -a, -um, good.
brāchi-um, -i, *n.* arm, branch.
brev-is, -e, short.
bust-um, -i, *n.* funeral pyre, tomb.
buxifer, -a, -um, bearing box-trees.

cachinn-us, -i, *m.* laughter.
caco (1), *tr.* soil with dirt.
cacūm-en, -inis, *n.* summit.
cado, cecidi, cāsum (3), *intr.* fall.
caec-us, -a, -um, blind, blinding, dark.
caed-ēs, -is, *f.* slaughter, murder.
caedo, cecīdi, caesum (3), *tr.* slay.
cael-es, -itis, *m.* heavenly being.
caelest-is, -e, heavenly.
caelicol-a, -ae, *m.* inhabitant of heaven.
cael-um, -i, *n.* heavens, sky.
caerule-us, -a, -um, *or* **caerul-us, -a, -um,** blue.
caesi-us, -a, -um, green-eyed.
calathisc-us, -i, *m.* a basket.
cālīg-o, -inis, *f.* mist.
cal-ix, -icis, *m.* cup.
camp-us, -i, *m.* field.
candeo (2), *intr.* shine.
candid-us, -a, -um, glittering, white, fair, beautiful.
cano, cecini, — (3), *tr. or intr.* sing.
cant-us, -ūs, *m.* song.
cān-us, -a, -um, white, hoary.
capill-us, -i, *m.* hair.
cap-ut, -itis, *n.* head.
carbas-us, -i, *f.* canvas, sail.
carīn-a, -ae, *f.* keel, ship.
carm-en, -inis, *n.* song, verse, prediction.
carp-o, -si, -tum (3), *tr.* pluck.
cart-a, -ae, *f.* paper.
cār-us, -a, -um, dear.
cast-us, -a, -um, chaste.
cās-us, -ūs, *m.* chance.
catēn-a, -ae, *f.* chain.
caveo, cāvi, cautum (2), *tr. or intr.* beware, take heed.
cav-us, -a, -um, hollow.
cē-do, -ssi, -ssum (3), *intr.* yield, go away.
celebro (1), *tr.* solemnize, throng, attend, am present at.
cel-er, -eris, -ere, swift.
cels-us, -a, -um, high.
cēn-a, -ae, *f.* dinner.
centum, *indecl. adj.* hundred.
cerno, crēvi, crētum (3), *tr. or intr.* discern, see, determine.
certām-en, -inis, *n.* contest.
certē, *adv.* certainly.
cerv-a, -ae, *f.* hind.
ceu, *conj.* as.
chorē-a, -ae, *f.* dance.
cib-us, -i, *m.* food.
cieo, cīvi, citum (2), *tr.* produce, call forth, heave (*sighs*).

cin-go, -xi, -ctum (3), *tr.* surround.
cin-is, -eris, *m.* ashes.
circum, *prep. c. acc.* round.
circumsilio (4), *intr.* hop about.
cist-a, -ae, *f.* box.
cit-us, -a, -um, swift.
clārison-us, -a, -um, clear-sounding.
clār-us, -a, -um, clear, famous, illustrious.
class-is, -is, *f.* fleet.
clēmen-s, -tis, gentle.
clēmenti-a, -ae, *f.* gentleness.
coacervo (1), *tr.* heap up.
co-eo, -ii, -itum, -īre, *intr.* come together.
coep-i, -tus sum, *def.* (3), *tr. or intr.* begin.
coet-us, -ūs, *m.* company.
cōgitati-o, -ōnis, *f.* thought.
cogn-osco, -ōvi, -itum (3), *tr.* know. **cognit-us, -a, -um,** well known, familiar.
cō-go, -ēgi, -actum (3), *tr.* compel.
coll-is, -is, *m.* hill.
coll-ūceo, -uxi, — (2), *intr.* shine.
coll-um, -i, *n.* neck.
col-o, -ui, cultum (3), *tr.* dwell in, cultivate.
colōro (1), *tr.* stain.
colum-en, -inis, *n.* pillar.
col-us, -ūs, *c.* distaff.
com-a, -ae, *f.* hair, foliage.
comāt-us, -a, -um, crowned with foliage.
com-es, -itis, *c.* companion.
commemoro (1), *tr.* mention.
commod-um, -i, *n.* reward.
compello (1), *tr.* address.
comple-ctor, -xus sum (3), *tr.* embrace.
complex-us, -ūs, *m.* embrace.
comprecor (1), *tr. or intr.* implore.
concē-do, -ssi, -ssum (3), *tr.* yield, allow.
conchȳli-um, -i, *n.* purple shell-fish, purple.
concin-o, -ui, — (3), *tr. or intr.* sing.
conc-ipio, -ēpi, -eptum (3), *tr.* conceive.
concordi-a, -ae, *f.* agreement.
concrēd-o, -idi, -itum (3), *tr.* entrust, commit.
concu-tio, -ssi, -ssum (3), *tr.* shake.
cond-o, -idi, -itum (3), *tr.* hide.
con-fero, -tuli, collātum, conferre, *tr.* compare.
confestim, *adv.* immediately, forthwith.
conf-icio, -ēci, -ectum (3), *tr.* complete, exhaust.
cōniger, -a, -um, cone-bearing.
coniun-go, -xi, -ctum (3), *tr.* join.
coniu-nx, -gis, *c.* husband, wife.
conque-ror, -stus sum (3), *intr.* complain.
consanguine-a, -ae, *f.* sister.
conscen-do, -di, -sum (3), *tr.* climb up.
consci-us, -a, -um, sharing knowledge.

conse-quor, -cūtus sum (3), *tr. or intr.* follow.
cons-ero, -ēvi, -itum (3), *tr.* sow with, overspread.
consili-um, -i, *n.* counsel, plan.
consōl-or (1), *tr.* comfort.
consp-icio, -exi, -ectum (3), *tr.* see.
constan-s, -tis, steadfast.
const-erno, -rāvi, -rātum (3), *tr.* spread.
constru-o, -xi, -ctum (3), *tr.* build, heap up.
conte-go, -xi, -ctum (3), *tr.* cover.
conten-do, -di, -tum (3), *intr.* struggle.
contex-o, -ui *or* **-i, -tum** (3), *tr.* weave together, mingle.
contor-queo, -si, -tum (2), *tr.* whirl round.
contrā, *adv.* in return.
contrā, *prep. c. acc.* against.
contrem-isco, -ui, — (3), *intr.* tremble all over.
conturbo (1), *tr.* confuse.
cōnūbi-um, -i, *n.* marriage.
conv-ello, -elli, -ulsum (3), *tr.* tear up.
conv-enit, -ēnit (3), *imp.* it is agreed.
convent-us, -ūs, *m.* assembly.
convīv-a, -ae, *m.* guest.
cōpi-a, -ae, *f.* opportunity.
cor, -dis, *n.* heart.
cornū, -s, *n.* horn.
coroll-a, -ae, *f.* small crown, garland : *dim. of* **corōna.**
corōn-a, -ae, *f.* crown, surrounding crowd.
corp-us, -oris, *n.* body.
cort-ex, -icis, *c.* bark.
crēd-o, -idi, -itum (3), *intr.* believe, entrust.
creo (1), *tr.* produce.
crīm-en, -inis, *n.* accusation, charge, crime.
crīn-is, -is, *m.* hair.
crūdēl-is, -e, cruel.
cubīl-e, -is, *n.* bed.
cult-or, -ōris, *m.* cultivator.
cultr-ix, -īcis, *f.* inhabitant.
cum, *prep. c. abl.* with.
cum, *conj.* when, since.
cunct-us, -a, -um, all together.
cupidē, *adv.* eagerly.
cupid-us, -a, -um, eager.
cup-io, -īvi *or* **-ii, -ītum** (3), *tr.* desire.
cupress-us, -ūs *or* **-i,** *f.* cypress.
cūr, *adv.* why.
cūr-a, -ae, *f.* care.
cūriōs-us, -a, -um, inquisitive.
cūro (1), *tr.* care for.
curro, cucurri, cursum (3), *intr.* run.
curs-us, -ūs, *m.* race, course.
curv-us, -a, -um, crooked, winding.
cuspi-s, -dis, *f.* point.
custōd-io, -īvi *or* **-ii, -ītum** (4), *tr.* guard.

***dap-s, -is,** *f.* feast.
dē, *prep. c. abl.* from, concerning.
de-a, -ae, *f.* goddess.
dēcēd-o, -ssi, -ssum (3), *intr.* depart, make way.
decem, *indecl. adj.* ten.

Institute of Mediaeval Studies CAMPBEL

dēcerp-o, -si, -tum (3), *tr.* pluck off.
dēclāro (1), *tr.* manifest.
dēclīno (1), *tr.* turn away.
dēcur-ro, -ri, -sum (3), *tr. or intr.* run down, run over.
dēcurs-us, -ūs, *m.* downward course.
dec-us, -oris, *n.* glory.
dēdico (1), *tr.* consecrate.
dēd-o, -idi, -itum (3), *tr.* give up.
dēd-ūco, -uxi, -uctum (3), *tr.* draw away.
dēfen-do, -di, -sum (3), *tr.* protect.
dein, deinde, *adv.* then, next.
dēl-ābor, -apsus sum (3), *intr.* slip down.
dēlicāt-us, -a, -um, tender, charming, enjoying refined pleasure.
dēlici-ae, -ārum, *f. plur.* joy, beloved.
dēmāno (1), *intr.* flow down.
dēme-to, -ssui, -ssum (3), *tr.* reap.
dēnique, *adv.* and then, lastly.
den-s, -tis, *m.* tooth.
dens-us, -a, -um, thick.
dēperd-o, -idi, -itum (3), *tr.* ruin, lose.
dēper-eo, -ii, — (4), *intr. or tr.* am undone, love desperately.
dēp-ōno, -osui, -ositum (3), *tr.* take down, lay aside.
dēprec-or (1), *tr.* pray against, pray that something may not happen.
dēser-o, -ui, -tum (3), *tr.* abandon, desert.
dēsīderi-um, -i, *n.* longing.
dēsīdero (1), *tr.* long for.
dēs-ino, -ii, -itum (3), *tr. and intr.* cease.
dēsp-icio, -exi, -ectum (3), *tr. or intr.* look down, scorn.
dēspuo, —, — (3), *tr.* spit out, reject with scorn.
destino (1), *tr.* fix, determine.
dē-sum, -fui, -esse, *intr.* fail, am wanting.
dēvin-cio, -xi, -ctum (4), *tr.* bind fast.
dēvoro (1), *tr.* swallow.
dēv-oveo, -ōvi, -ōtum (2), *tr.* vow, curse.
de-us, -i, *m.* god.
dext-er, -era *or* **-ra, -erum** *or* **-rum,** right.
dico (1), *tr.* proclaim, make known.
d-īco, -ixi, -ictum (3), *tr.* say, call.
di-ēs, -ēi, *c. in sing., masc. in plur.* day, time.
diff-undo, -ūdi, -ūsum (3), *tr.* spread by pouring.
digit-us, -i, *m.* finger.
dīgre-dior, -ssus sum (3), *intr.* depart.
dīlacero (1), *tr.* tear in pieces.
dīm-itto, -īsi, -issum (3), *tr.* send away.
dīr-us, -a, -um, horrible.
disc-ēdo, -essi, -essum (3), *intr.* depart.
disc-erno, -rēvi, -rētum (3), *tr.* separate.
discerp-o, -si, -tum (3), *tr.* scatter.

dīsert-us, -a, -um, eloquent, fluent in speech.
disper-eo, -ii, — , -ire (4), *intr.* am lost.
distin-guo, -xi, -ctum (3), *tr.* distinguish, discriminate.
dīv-a, -ae, *f.* goddess.
dīv-ello, -elli, -ulsum (3), *tr.* tear in pieces.
dīvers-us, -a, -um, turned in different directions.
dīv-ido, -īsi, -īsum (3), *tr.* separate.
dīvīn-us, -a, -um, heavenly, prophetic.
dīv-us, -i, *m.* god.
do, dedi, datum (1), *tr.* give.
doct-us, -a, -um, learned.
dol-or, -ōris, *m.* grief, pain.
domin-a, -ae, *f.* mistress.
domin-us, -i, *m.* lord.
dom-o, -ui, -itum (3), *tr.* subdue.
dom-us, -ūs, *f.* house, home.
dōno (1), *tr.* give.
dōn-um, -i, *n.* gift.
dormio (4), *intr.* sleep.
dubito (1), *tr. or intr.* doubt, hesitate.
dubi-us, -a, -um, doubtful, uncertain.
ducent-i, -ae, -a, two hundred.
dūco, duxi, ductum (3), *tr.* lead, marry, consider.
dūdum, *adv.* for a long time.
dulce, *adv.* sweetly.
dulc-is, -e, sweet, dear.
dum, *conj.* while, until.
dūr-us, -a, -um, hard.
ē, *prep. c. abl.* out of, from.
ēbriōs-us, -a, -um, drunken.
eb-ur, -oris, *n.* ivory.
edo, ēdi, ēsum (3), *tr.* eat.
ēd-o, -idi, -itum (3), *tr.* give forth.
ēd-ūco, -uxi, -uctum (3), *tr.* bring out.
effigi-ēs, -ēi, *f.* image.
efflo (1), *tr.* blow out.
efflu-o, -xi, — (3), *intr.* flow out, slip away from.
ēgelid-us, -a, -um, lukewarm.
ego, mei, I.
ēgr-edior, -essus sum (3), *intr.* go out.
ēgregi-us, -a, -um, eminent.
ēgress-us, -ūs, *m.* going out, departure.
ēheu, *interj.* alas.
ēlegan-s, -tis, choice.
ēl-igo, -ēgi, -ectum (3), *tr.* choose.
ēmer-go, -si, -sum (3), *tr. and intr.* raise up, rise up.
enim, *conj.* for.
eo, īvi *or* **ii, itum, īre** (4), *intr.* go.
ēr-ipio, -ipui, -eptum (3), *tr.* tear away, rescue.
errābund-us, -a, -um, wandering.
err-or, -ōris, *m.* wandering, maze, fault.
ēru-o, -i, -tum (3), *tr.* uproot.
et, *conj.* and.
etiam, *conj.* also, even.
euhoē, *interj. the Bacchic cry.*
ex, *prep. c. abl.* out of, from.

exagit-o (1), stir up, excite.
exar-desco, -si, -sum (3), *intr.* take fire, burst into flame.
excels-us, -a, -um, lofty.
exc-io, -ii *or* **-īvi, -itum** (4), *tr.* rouse.
exc-ipio, -ēpi, -eptum (3), *tr.* receive.
excrucio (1), *tr.* torture.
excu-tio, -ssi, -ssum (3), *tr.* shake out.
eximiē, *adv.* exceedingly.
eximi-us, -a, -um, extraordinary, excellent.
exor-ior, -tus sum (4), *intr.* rise.
expall-esco, -ui, — (3), *intr.* become pale.
exp-ello, -uli, -ulsum (3), *tr.* drive out.
exper-s, -tis, free from, without.
expl-eo, -ēvi, -ētum (2), *tr.* fill up, satisfy.
explico (1), **-āvi** *or* **-ui, -ātum** *or* **-itum,** *tr.* unfold, display.
expol-io (4), *tr.* polish, smooth.
expo-sco, -posci, — (3), *tr.* demand.
expr-imo, -essi, -essum (3), *tr.* translate.
expr-ōmo, -ompsi, -omptum (3), *tr.* declare, bring forth.
exsol-vo, -vi *or* **-ui, -ūtum** (3), *tr.* pay.
exspīro (1), *tr. or intr.* breathe out, exhale, die.
exsp-uo, -ui, -ūtum (3), *tr.* spit out, eject, get rid of.
exst-o, -iti, — (1), *intr.* project, rise from.
exsulto (1), *intr.* rejoice, revel.
extenuo (1), *tr.* reduce, diminish.
externo (1), *tr.* distract.
extin-guo, -xi, -ctum (3), *tr.* quench, deprive of life.
extrēm-us, -a, -um, furthest, last.
exturbo (1), *tr.* wrench out.

facēti-ae, -ārum, *f. plur.* witticisms, pleasantry.
facil-is, -e, easy.
facio, fēci, factum (3), *tr.* do, make, value.
fact-um, -i, *n.* deed.
fāg-us, -i, *f.* beech tree.
fall-ax, *gen.* **-ācis,** deceitful.
fals-us, -a, -um, false, untrue.
fal-x, -cis, *f.* pruning-hook.
famulor (1), *intr.* attend.
fās, *ind. n.* right.
fascino (1), bewitch.
fateor, fassus sum (2), *tr.* confess, own.
fāt-um, -i, *n.* oracle, destiny.
faveo, fāvi, fautum (2), *intr. c. dat.* am favourable.
faust-us, -a, -um, favourable, auspicious.
fēcund-us, -a, -um, fertile, fertilizing.
fēl-ix, *gen.* **-īcis,** happy.
fēmin-a, -ae, *f.* woman.
fero, tuli, lātum, ferre, *tr.* bear, carry, say.
fer-ox, *gen.* **-ōcis,** bold.
ferrūg-o, -inis, *f.* dark colour.

ferr-um, -i, *n.* iron, weapon of iron.
fer-us, -a, -um, wild.
fervid-us, -a, -um, fiery.
fer-a, -ae, *f.* wild beast.
fess-us, -a, -um, weary, tired.
fēt-us, -ūs, *m.* offspring.
fidēl-is, -e, faithful.
fid-ēs, -ei, *f.* faith.
fīd-us, -a, -um, faithful.
figūr-a, -ae, *f.* form, shape.
fīli-a, -ae, *f.* daughter.
fīl-um, -i, *n.* thread.
fīn-io (4), *tr.* limit, determine, appoint.
fīn-is, -is, *c.* end; *in plur.* lands.
fīo, factus sum, *passive of* **facio,** become, am made.
flagro (1), *intr.* burn.
flām-en, -inis, *n.* blast.
flamm-a, -ae, *f.* flame.
flamme-us, -a, -um, swift as flame.
flammo (1), *tr.* burn.
flāt-us, -ūs, *m.* blast.
flāveo (2), *intr.* am yellow.
flāv-us, -a, -um, yellow.
fle-cto, -xi, -xum (3), *tr.* bend.
fl-eo, -ēvi, -ētum (2), *tr. or intr.* weep.
flēt-us, -ūs, *m.* weeping.
flex-us, -ūs, *m.* winding.
flōr-eo, -ui, — (2), *intr.* bloom, flourish.
flō-s, -ris, *m.* flower, prime.
fluct-us, -ūs, *m.* wave.
fluentison-us, -a, -um, wave-resounding.
fluito (1), *intr.* float.
flūm-en, -inis, *n.* river.
foedo, (1), *tr.* defile.
foed-us, -eris, *n.* treaty, alliance.
***for, fātus sum** (1), *tr. or intr.* speak.
form-a, -ae, *f.* shape.
formo (1), *tr.* fashion.
for-s, -tis, *f.* fortune.
forte, *adv.* perchance.
fort-is, -e, brave.
fortūn-a, -ae, *f.* fortune, destiny.
fr-ango, -ēgi, -actum (3), *tr.* break.
frā-ter, -tris, *m.* brother.
frātern-us, -a, -um, of a brother.
frequen-s, *gen.* **-tis,** constant.
frequento (1), *tr.* crowd.
fret-um, -i, *n.* sea.
frīgidul-us, -a, -um, *dim. of* **frīgid-us, -a, -um,** cold.
frīg-us, -oris, *n.* cold.
frondāt-or, -ōris, pruner.
frondōs-us, -a, -um, leafy.
fron-s, -dis, *f.* leafage, leaf.
fron-s, -tis, *f.* forehead.
frustrā, *adv.* in vain.
frustror (1), *tr.* deceive.
fūc-us, -i, *m.* sea-weed, dye.
fug-a, -ae, *f.* flight.
fugio, fūgi, — *tr. or intr.* (3), flee.
fugo (1), *tr.* put to flight.
ful-geo, -si, — (2), *intr.* shine.
fulg-or, -ōris, *m.* brightness.
funditus, *adv.* completely.
fund-us, -i, *m.* farm.
fūnesto (1), *tr.* plunge in mourning.

fūnest-us, -a, -um, funeral, mourning.
fūn-is, -is, *m.* rope.
fūn-us, -eris, *n.* death.
fur-o, -ui, — (3), *intr.* rage.
fur-or, -ōris, *m.* rage, fury, frenzy.
furtīv-us, -a, -um, stolen, secret.
fūs-us, -i, *m.* spindle.

gaudeo, gavīsus sum (2), *intr.* rejoice.
gaudi-um, -i, *n.* joy.
gāz-a, -ae, *f.* treasure.
gemell-us, -a, -um, twin.
gemin-us, -a, -um, twin, two-fold, double.
gem-o, -ui, -itum (3), *intr. or tr.* sigh, bemoan.
geniāl-is, -e, nuptial.
genit-or, -ōris, *m.* father.
gen-s, -tis, *f.* nation.
gen-us, -eris, *n.* race.
german-us, -i, *m.* brother.
gero, gessi, gestum (3), *tr.* bear, carry.
gestio (4), *intr.* exult.
gigno, genui, genitum (3), *tr.* bring forth.
glēb-a, -ae, *f.* clod of earth.
gradior, gressus sum (3), *intr.* walk, go.
grātēs, *f. plur.* thanks.
grāti-a, -ae, *f.* favour; *in plur.* thanks.
grāt-us, -a, -um, pleasing.
gravēd-o, -inis, *f.* cold.
grav-is, -e, heavy.
gravius, *comp. adv.* more heavily.
gremi-um, -i, *n.* lap, bosom.
gurg-es, -itis, *m.* gulf.

habeo (2), *tr.* have.
hae-reo, -si, -sum (2), *intr.* stick.
harēn-a, -ae, *f.* sand.
harundinōs-us, -a, -um, full of reeds.
haud, *adv.* not.
her-a, -ae, *f.* mistress.
hercule, by Hercules.
hēr-ēs, -ēdis, *m.* heir.
hēr-ōs, -ōis, *m.* demi-god, hero.
her-us, -i, *m.* master.
hestern-us, -a, -um, of yesterday.
heu, *interj.* alas.
hĭc, haec, hōc, this.
hīc, *adv.* here.
hinc, *adv.* hence.
hinsidiae, *mispronunciation of* **insidiae.**
hom-o, -inis, *m.* man.
hōr-a, -ae, *f.* hour.
horr-eo, -ui, — (2), *tr. or intr.* tremble, shudder at.
horribil-is, -e, dreadful.
horrid-us, -a, -um, rough, savage.
horrifico (1), *tr.* roughen, ruffle.
hortor (1), *tr.* incite, exhort.
hosp-es, -itis, *m.* host, guest, visitor.
host-is, -is, *m.* enemy.
hūc, *adv.* hither.
hūmān-us, -a, -um, mortal.
humil-is, -e, low-lying.
hymenae-us, -i, *m.* marriage.

iaceo (2), *intr.* lie.
iacio, ieci, iactum (3), *tr.* cast.
iacto (1), *tr.* cast, throw.
iam, *adv.* now, already.

iamb-us, -i, *m.* iambic foot; *in plur.* invectives.
ibĭ, *adv.* there.
īdem, eadem, idem, same.
identidem, *adv.* repeatedly.
ignār-us, -a, -um, without knowledge, unconscious.
ign-is, -is, *m.* fire.
ign-osco, -ōvi, -ōtum (3), *tr. or intr. c. dat.* forgive.
ill-e, -a, -ud, that; he, she, it.
illepid-us, -a, -um, not witty.
illic, illaec, illūc *or* **illōc,** *pron.* that.
illīc, *adv.* there.
illinc, *adv.* thence.
illūc, *adv.* thither.
imb-uo, -ui, -ūtum (3), *tr.* stain, initiate.
immātūr-us, -a, -um, untimely.
immem-or, *gen.* **-oris,** forgetful.
immīt-is, -e, ungentle.
immo etiam, nay rather.
impendeo (2), *intr.* overhang.
impet-us, -ūs, *m.* speed.
impi-us, -a, -um, unholy.
impoten-s, *gen.* **-tis,** ungovernable, violent.
īm-us, -a, -um, lowest.
in, *prep. c. acc.* into; *c. abl.* in, for.
incān-esco, -ui, — (3), *intr.* become white.
incendi-um, -i, *n.* fire.
incen-do, -di, -sum (3), *tr.* burn, fire.
inc-ido, -idi, -asum (3), *intr.* fall upon.
incin-go, -xi, -ctum (3), *tr.* encircle.
incito (1), *tr.* urge forward, incite.
incoho (1), *tr.* begin.
incol-a, -ae, *m.* inhabitant.
incolum-is, -e, safe.
increb-esco, -ui, — (3), *intr.* increase.
incurv-us, -a, -um, bent.
inde, *adv.* thence, next.
indico (1), *tr.* declare, show.
indignē, *adv.* undeservedly.
indistinct-us, -a, -um, not separated, mixed.
indomit-us, -a, -um, invincible, ungovernable.
ineptio (4), *intr.* trifle, play the fool.
infēl-ix, *gen.* **-īcis,** unhappy.
inferi-ae, -ārum, *f. plur.* sacrifices to the dead.
infero, intuli, illātum, inferre, *tr.* bring upon.
infest-us, -a, -um, hostile.
inficēti-ae, -ārum, *f. plur.* boorishness.
inf-icio, -ēci, -ectum (3), *tr.* dye.
infirm-us, -a, -um, weak.
infle-cto, -xi, -exum (3), *tr.* bend.
inflo (1), *tr.* blow into, fill with wind.
inf-undo, -ūdi, -ūsum (3), *tr.* pour on, spread over.
inge-ro, -ssi, -stum (3), *tr.* pour in.
ingrāt-us, -a, -um, unpleasing, ungrateful, ungratefully received.

ingre-dior, -ssus sum (3), *tr. or intr.* enter.
ini-cio, -ēci, -ectum *or* **-actum** (3), *tr.* throw on.
iniust-us, -a, -um, wrongful, unjust.
inmeren-s, *gen.* **-tis,** not deserving.
innupt-a, -ae, *f.* unmarried girl.
inobservābil-is, -e, that cannot be detected.
inop-s, *gen.* **-is,** helpless.
inqu-am, -is, -it, *defect. intr.* say.
insidi-ae, -ārum, *f. plur.* ambush.
insul-a, -ae, *f.* island.
insulto (1), insolently, exult.
inter, *prep. c. acc.* between.
intereā, *adv.* meantime.
interi-or, -us, inner.
intor-queo, -si, -tum (2), *tr.* twist.
invenust-us, -a, -um, inelegant.
invict-us, -a, -um, invincible.
inv-ideo, -īdi, -īsum (2), *tr. or intr. c. dat.* cast an evil eye on, envy.
invīs-o, -i, -um (3), *tr.* visit.
invīt-us, -a, -um, unwilling.
iocor (1), jest.
iocōsē, *adv.* sportively.
ioc-us, -i, *m.* jest.
ips-e, -a, -um, self, very, master, mistress.
īr-a, -ae, *f.* anger.
īr-ascor, -ātus sum (3), *intr.* am angry.
irrit-us, -a, -um, of no effect.
is, ea, id, that ; he, she, it.
ist-e, -a, -ud, that of yours.
ita, *adv.* so, thus.
it-er, -ineris, *n.* journey.
iu-beo, -ssi, -ssum (2), *tr.* order.
iūcund-us, -a, -um, pleasant, agreeable.
iugāl-is, -e, nuptial.
iugo (1), *tr.* yoke, marry.
iug-um, -i, *n.* yoke, ridge.
iūro (1), *tr. or intr.* swear.
iust-us, -a, -um, just.
iuvenc-us, -i, *m.* bullock.
iuven-is, -is, young man.
iuvo, iūvi, iūtum (1), *tr.* help, benefit.

labell-um, -i, *n. dimin. of* **labrum,** lip.
labōriōsē, *adv.* grievously.
labōriōs-us, -a, -um, toilsome.
lab-ōs *or* **-or, -ōris,** *m.* toil.
labyrinthē-us, -a, -um, mazy, intricate.
lacten-s, *gen.* **-tis,** milky.
lac-us, -ūs, *m.* lake.
lae-do, -si, -sum (3), *tr.* hurt.
laetor (1), *intr.* rejoice.
laet-us, -a, -um, joyful glad.
laev-us, -a, -um, left.
lān-a, -ae, *f.* wool.
lāne-us, -a, -um, woollen.
langueo (2), *intr.* am faint.
langu-esco, -i, — (3), *intr.* become faint.
languidul-us, -a, -um, *dimin. of* **languidus,** faint.

lar, laris, *m.* home.
largē, *adv.* abundantly.
lāsarspīcifer, -a, -um, producing asafetida.
lātē, *adv.* far and wide.
laur-us, -ūs, *f.* laurel.
lau-s, -dis, *f.* praise.
leaen-a, -ae, *f.* lioness.
lectul-us, -i, *m. dimin. of* **lect-us, -i,** *m.* couch.
lego, lēgi, lectum (3), *tr.* choose, read.
lēn-is, -e, gentle.
lēniter, *adv.* gently.
lent-us, -a, -um, pliant, supple.
le-o, -ōnis, *m.* lion.
lepidē, *adv.* charmingly.
lepid-us, -a, -um, elegant, neat.
lep-ōs, -ōris, *m.* charm, elegance, wit.
lēt-um, -i, *n.* death.
lev-is, -e, light.
lēv-is, -e, smooth.
leviter, *adv.* lightly.
levo (1), *tr.* relieve, lighten.
lex, lēgis, *f.* law.
libell-us, -i, *dimin. of* **li-ber, -ri,** *m.* book.
libenter, *adv.* willingly.
libīd-o, -inis, *f.* desire.
libro (1), *tr.* poise.
lic-et, -uit *or* **-itum est** (2), *impers.* it is allowed.
lign-um, -i, *n.* wood.
līm-en, -inis, *n.* threshold.
limpid-us, -a, -um, pure.
lingu-a, -ae, *f.* tongue.
linquo, līqui, — (3), *tr.* leave.
liquen-s, *gen.* **-tis,** clear, flowing.
liquid-us, -a, -um, clear, flowing.
lītorāl-is, -e, of the shore.
līt-us, -oris, *n.* shore.
loco (1), *tr.* place.
loc-us, -i, *m.* place.
longē, *adv.* far.
longinqu-us, -a, -um, long-lasting.
long-us, -a, -um, long.
lo-quor, -cūtus sum (3), *tr. or intr.* speak.
lub-et, -uit, -itum est (2), *impers.* it pleases.
luct-us, -ūs, *m.* grief.
lū-do, -si, -sum (3), *intr.* play, sport.
lūgeo, luxi, luctum (2), *intr.* mourn.
lūm-en, -inis, *n.* light, eye.
lux, lūcis, *f.* light, day.
lymph-a, -ae, *f.* water.
lympho (1), *tr.* madden.

madef-īo, -actus sum, *intr.* become wet.
maer-or, -ōris, *m.* grief.
maest-us, -a, -um, sad.
magis, *adv.* more.
magistr-a, -ae, *f.* mistress.
magnanim-us, -a, -um, great-souled.
magn-us, -a, -um, great.
male, *adv.* badly, ill, evilly.
māl-o, -ui, —, **malle,** *tr.* prefer.
māl-um, -i, *n.* apple.
mal-us, -a, -um, bad, evil.
māl-us, -i, *f.* mast.
mandāt-um, -i, *n.* charge, injunction.
mando (1), order, enjoin.
man-eo, -si, -sum (2), *intr. or tr.* remain, await.
māno (1), *intr.* trickle, spread.

man-us, -ūs, *f.* hand.
mar-e, -is, *n.* sea.
marīn-us, -a, -um, of the sea.
marīt-us, -i, *m.* husband.
māt-er, -ris, *f.* mother.
mātern-us, -a, -um, of a mother, on the mother's side.
mātūtīn-us, -a, -um, morning.
medi-us, -a, -um, middle.
medull-a, -ae, *f.* marrow.
mellīt-us, -a, -um, honey-sweet.
membr-um, -i, *n.* limb.
memini, *defect. intr.* remember.
memor, *gen.* **-is,** mindful.
men-s, -tis, *f.* mind, thought.
mens-a, -ae, *f.* table.
mereo (2), *intr.* deserve.
mer-us, -a, -um, pure, absolute.
met-uo, -ui, -ūtum (3), *intr.* fear.
me-us, -a, -um, my.
mic-o, -ui, — (1), *intr.* sparkle, gleam.
migro (1), *intr.* go away.
mīliēs, *adv.* a thousand times.
mille, *indecl. adj.* a thousand.
min-ax, *gen.* **-ācis,** threatening.
minist-er, -ri, *m.* servant, one who serves out.
mīrificē, *adv.* wonderfully.
mīror (1), *tr. or intr.* wonder, wonder at.
mīr-us, -a, -um, wonderful.
mi-sceo, -scui, -stum *or* **-xtum** (2), *tr.* mix.
misell-us, -a, -um, *dimin. of* **miser, -a, -um,** wretched.
miserē, *adv.* pitiably.
miseresco, —, — (3), *intr.* have pity.
mitr-a, -ae, *f.* head-dress.
mitto, mīsi, missum (3), *tr.* send, lose.
modŏ, *adv.* lately, just now.
modŏ . . . modŏ, at one moment . . . at another.
moenia, -ium, *n. plur.* walls, city.
molest-us, -a, -um, grievous, troublesome.
mollesco, —, — (3), *intr.* become soft.
moll-is, -e, soft, effeminate.
mon-s, -tis, *m.* mountain.
monstr-um, -i, *n.* monster, strange sight.
mor-ior, -tuus sum (3), *intr.* die.
moror (1), *intr.* delay.
mor-s, -tis, *f.* death.
mors-um, -i, *n.* bit.
mors-us, -ūs, *m.* bite.
mortāl-is, -e, mortal; *as noun,* man.
mō-s, -ris, *m.* custom.
mōt-us, -ūs, *m.* movement.
moveo, mōvi, mōtum (2), *tr.* move, affect.
mulier, -is, *f.* woman, lady-love.
mult-a, -ae, *f.* penalty.
multipl-ex, *gen.* **-icis,** manifold, various.
multo (1), *tr.* punish.
mult-us, -a, -um, much, many.
mund-us, -i, *m.* world.
mūn-us, -eris, *n.* gift, favour.

mūnuscul-um, -i, *n.* little gift.
mūt-us, -a, -um, silent.
mūtu-us, -a, -um, reciprocal.
myrt-us, -ūs, *f.* myrtle.

nam, namque, *conj.* for.
narro (1), *tr.* relate.
nascor, nātus sum (3), *intr.* am born.
nās-us, -i, *m.* nose.
nāt-a, -ae, daughter.
nāti-o, -ōnis, *f.* people.
nāt-us, -i, son.
nāv-is, -is, *f.* ship.
nāvit-a, -ae, *m.* sailor.
nē, *conj.* that . . . not, lest.
-ne, *interrog. particle.*
nec, neque, *conj.* nor.
necdum, nor yet.
necesse, *indecl. adj.* necessary.
nefāri-us, -a, -um, abominable.
negle-go, -xi, -ctum (3), *tr.* disregard, neglect.
nego (1), *tr. or intr.* deny.
nēmo, nullĭus, *m.* nobody.
nep-os, -ōtis, *m.* grandson, descendant.
nept-is, -is, *f.* granddaughter.
nequ-eo, -īvi *or* **-ii, -itum, -īre,** am unable.
nēquīquam, *adv.* in vain.
nesciŏ quis, quae, quid, some one, something.
ni, *conj.* unless.
nig-er, -ra, -rum, black.
nihil *or* **nīl,** *n.* nothing.
nīmīrum, *adv.* without doubt, certainly.
nimis, *adv.* too much.
nimi-us, -a, -um, too much, excessive.
nisī, *conj.* unless.
niteo (2), *intr.* shine.
nītor, nīsus *or* **nixus sum** (3), *intr.* press forward, rely on.
nive-us, -a, -um, snow-white.
no (1), *intr.* swim.
nōbil-is, -e, renowned.
nōlo, nolui, —, nolle, *intr. or tr.* am unwilling.
nōn, *adv.* not.
nondum, *adv.* not yet.
nosco, nōvi, nōtum (3), *tr.* learn ; *perfect,* know.
nost-er, -ra, -rum, our.
novissimē, *adv.* lastly.
nov-us, -a, -um, new.
nox, noctis, *f.* night.
nūb-ēs, -is, *f.* cloud.
nūbo, nupsi, nuptum (3), *intr. c. dat.* marry.
nupt-a, -ae, *f.* bride, wife.
nūdo (1), *tr.* bare.
nūg-ae, -ārum, *f. plur.* trifles.
null-us, -a, -um, no.
nūm-en, -inis, *n.* deity, will, nod.
numer-us, -i, *m.* number.
numquam, *adv.* never.
nunc, *adv.* now.
nuntio (1), *tr.* tell.
nunti-us, -i, *m.* news.
nūper, *adv.* lately.
nūto (1), *intr.* nod.
nūtr-ix, -īcis, *f.* nurse, breast.

o, *interj.* oh !
obdūro (1), *intr.* am firm.
oblittero (1), *tr.* erase.

oblī-viscor, -tus sum (3), *tr. or intr. c. gen.* forget.
obscūro (1), *tr.* darken.
obscūr-us, -a, -um, dark.
obsīdo,—,— (3), *tr.* besiege.
obstināt-us, -a, -um, stubborn.
obt-ero, -rīvi, -rītum (3), *tr.* crush.
obvi-us, -a, -um, in the way.
occ-ido, -idi, -asum (3), *intr.* set, perish.
ocell-us, -i, *m. dimin. of* **ocul-us, -i,** *m.* eye.
ōdi, *def. tr.* hate.
od-or, -ōris, *m.* scent.
offero, obtuli, oblātum, offerre (3), *tr.* present.
olf-acio, -ēci, -āctum (3), *tr.* smell.
ōlim, *adv.* formerly.
omnipoten-s, *gen.* **-tis,** all-powerful.
omn-is, -e, all, every.
on-us, -eris, *n.* load.
oper-a, -ae, *f.* work.
oport-et, -uit (2), *impers.* it is reasonable, proper.
oppet-o, -ii *or* **-īvi, -ītum** (3), *tr.* meet.
oppl-eo, -ēvi, -ētum (2), *tr.* fill.
opto (1), *tr.* desire, choose.
opulent-us, -a, -um, wealthy.
op-us, -eris, *n.* work.
opus, *n. indecl.* need.
ōr-a, -ae, *f.* shore, border.
ōrācl-um, -i, *n.* oracle, prophecy.
ōrāti-o, -ōnis, *f.* speech.
orb-is, -is, *m.* globe, world.
orgi-a, -ōrum, *n. plur.* frantic revels of Bacchus.
orīg-o, -inis, *f.* source, beginning.
ōro (1), *tr. and intr.* pray.
ōs, ōris, *n.* mouth, face.
osten-do, -di, -sum *or* **-tum** (3), *tr.* show.
ōtiōs-us, -a, -um, idle, at ease.
ōti-um, -i, *n.* ease, leisure, idleness.

paene, *adv.* almost.
pallidul-us, -a, -um, *dimin. of* **pallidus,** pale.
palm-a, -ae, *f.* palm of the hand, oar-blade.
palmul-a, -ae, *f. dimin. of* **palma,** oar-blade.
papill-a, -ae, *f.* breast.
papȳr-us, -i, *c.* paper made of reed.
parco, peperci, — (3), *tr. or intr.* spare, refrain from.
paren-s, -tis, *c.* parent.
pario, peperi, partam (3), *tr.* bear, bring forth.
pariter, *adv.* equally, together.
paro (1), *tr.* prepare.
par-s, -tis, *f.* part.
parv-us, -a, -um, little.
passer, -is, *m.* sparrow.
passim, *adv.* here and there, in various directions.
pat-eo, -ui, — (2), *intr.* stand open.
pat-er, -ris, father.
patern-us, -a, -um, of a father.
patior, passus sum (3), *tr.* suffer.
patri-us, -a, -um, of one's country.

patrōn-us, -i, *m.* protector, advocate.
pauc-i, -ae, -a, few.
paul-us, -a, -um, little.
peccāt-um, -i, *n.* sin, fault.
pe-cto, -xi, -xum (3), *tr.* comb.
pect-us, -oris, *n.* breast, heart.
pell-is, -is, *f.* hide.
pello, pepuli, pulsum (3), *tr.* strike, drive.
pendeo, pependi, — (2), *intr.* hang.
penetro (1), *tr. or intr.* make way into.
per, *prep. c. acc.* through, by.
perc-ello, -uli, -ulsum (3), *tr.* strike down.
perditē, *adv.* desperately.
perd-o, -idi, -itum (3), *tr.* destroy, ruin, lose.
peregrīn-us, -a, -um, foreign.
perenn-is, -e, lasting.
per-eo, -ii, -itum, -īre, *intr.* die, am lost.
per-fero, -tuli, -lātum, -ferre, *tr.* endure.
perfidi-a, -ae, *f.* treachery.
perfid-us, -a, -um, faithless.
perf-undo, -ūdi, -ūsum (3), *tr.* wet, dye.
perhibeo (2), *tr.* say, assert.
periero (1), *intr.* swear falsely.
periūri-um, -i, *n.* false oath.
periūr-us, -a, -um, forsworn.
permi-sceo, -scui, -stum *or* **-xtum** (2), *tr.* mingle together.
permul-ceo, -si, -sum (2), *tr.* soothe.
pernici-ēs, -ēi, *f.* bane.
pernumero (1), *tr.* count.
perpetu-us, -a, -um, unbroken; **in perpetuum,** for ever.
persaepe, *adv.* very often.
persol-vo, -vi, -ūtum (3), *tr.* pay.
persp-icio, -exi, -ectum (3), *tr.* perceive.
pēs, pedis, *m.* foot, corner of sail.
pestilenti-a, -ae, *f.* plague.
pest-is, -is, *f.* plague.
petīt-or, -ōris, *m.* candidate, plaintiff.
pet-o, -īvi *or* **-ii, -ītum** (3), *tr.* seek, woo.
phasell-us, -i, *c.* pinnace.
piet-ās, -ātis, *f.* holiness.
pign-us, -oris, *n.* pledge, stake.
pīne-us, -a, -um, of pine-wood.
pīn-us, -ūs *or* **-i,** *f.* pine-tree.
pīpilo (1), *intr.* chirp; *dimin. of* **pīpo.**
pi-us, -a, -um, holy.
plac-eo (2), *intr.* please.
placid-us, -a, -um, calm.
plan-go, -xi, -ctum (3), *tr.* strike.
plang-or, -ōris, *m.* beating, splash.
platan-us, -i, *f.* plane-tree.
ple-cto, -xi *or* **-xui, -xum** (3), *tr.* interweave.
plēn-us, -a, -um, full.
pōcul-um, -i, *n.* cup.

poēt-a, -ae, *m.* poet.
polio (4), *tr.* smooth.
poll-ex, -icis, *m.* thumb.
pont-us, -i, *m.* sea.
popl-es, -itis, *m.* knee.
porro, *adv.* hereafter.
porto (1), *tr.* carry.
port-us, -ūs, *m.* harbour.
possum, potui, posse, *intr.* am able.
post, *adv. or prep. c. acc.* afterwards, after.
posthāc, *adv.* hereafter.
postillā, *adv.* after that.
postquam, *conj.* after, when.
potius, *adv.* rather.
potis, pote, able.
prae, *prep. c. abl.* before.
praec-eps, *gen.* **-ipitis,** headlong.
praecept-um, -i, *n.* command.
praecerp-o, -si, -tum (3), *tr.* cut before me.
praed-a, -ae, *f.* prey, booty.
praegestio (4), *intr.* desire greatly.
praemi-um, -i, *n.* reward.
praeopto (1), *tr.* prefer.
praerupt-us, -a, -um, steep, rugged.
praesto, *adv.* at hand.
praetereā, *adv.* besides.
praeter-eo, -ii, -itum, -īre, *tr.* pass by.
praetrepidan-s, *gen.* **-tis,** very eager.
praever-to, -ti, -sum (3), *tr.* outstrip.
prāt-um, -i, *n.* meadow.
***pre-x, -cis,** *f.* prayer.
prīmum, *adv.* first.
prīm-us, -a, -um, first.
princ-eps, *gen.* **-ipis,** first.
prius, *adv.* earlier, before; **prius . . . quam,** *conj.* before.
pro, *prep. c. abl.* for, in exchange for.
prōc-ēdo, -essi, -essum (3), *intr.* move forward.
procell-a, -ae, *f.* storm.
prōcēr-us, -a, -um, high, long, out-stretched.
prōclīv-is, -e, sloping.
procul, *adv.* at a distance, far.
prōc-urro, -ucurri *or* **-urri, -ursum** (3), *intr.* run forward.
prōd-o, -idi, -itum (3), *tr.* betray.
profān-us, -a, -um, uninitiated.
prō-fero, -tuli, -lātum, -ferre, *tr.* bring forth.
prof-iciscor, -ectus sum (3), *intr.* set out.
prof-undo, -ūdi, -ūsum (3), *tr.* pour forth.
prognāt-us, -a, -um, produced, sprung.
prō-icio, -iēci, -iectum (3), *tr.* throw forward, yield.
prōm-itto, -īsi, -issum (3), *tr.* promise.
prōn-us, -a, -um, headforemost.
prope, *adv.* almost.
propter, *prep. c. acc.* near.
prosci-ndo, -di, -ssum (3), *tr.* plough, cleave.
prōsil-io, -ui, — (4), *intr.* spring forth.
prospecto (1), *intr.* look forth.
prospect-us, -ūs, *m.* outlook.

prosper-us, -a, -um, favourable.
prosp-icio, -exi, -ectum (3), *tr. or intr.* look forth.
prost-erno, -rāvi, -rātum (3), *tr.* overthrow.
prō-sum, -fui, -desse, *intr. c. dat.* profit.
prōten-do, -di, -sum (3), *tr.* stretch.
pūb-ēs, -is, *f.* youth.
puell-a, -ae, girl, sweetheart.
puer, -i, boy.
pulc-er, -ra, -rum, beautiful.
pulvīn-ar, -āris, *n.* ceremonial couch for the gods.
pulv-is, -eris, *m.* dust.
pūm-ex, -icis, *m.* pumice stone.
pupp-is, -is, *f.* stern, ship.
purgo (1), *tr.* cleanse, clear.
purpur-a, -ae, *f.* purple, purple cloth.
purpure-us, -a, -um, purple, bright.
puto (1), *tr.* think.
putrid-us, -a, -um, withered.

quācumque, *adv.* wheresoever.
quae-ro, -sīvi, -sītum (3), *tr.* seek.
quāl-is, -e, *interrog.* of what kind? *relative,* such as.
quāl-iscumque, -ecumque, of whatever kind.
quam, *adv.* how, as, than.
quamvīs, *conj.* although; *adv.* exceedingly, ever so.
quando, *adv.* ever.
quandoquidem, *conj.* since.
quanto, *adv. with* **tanto,** by as much . . . as.
quantum, *adv.* as much as.
quant-us, -a, -um, how great, as much as.
quārē, *adv.* why, wherefore.
quasso (1), *tr.* shake frequently.
quatio, —, quassum (3), *tr.* shake.
-que, *conj.* and.
qu-eo, -īvi *and* **-ii, -itum,** *intr.* am able.
querc-us, -ūs, *f.* oak.
querell-a, -ae, *f.* complaint.
quest-us, -ūs, *m.* complaint.
qui, quae, quod, *rel. pron.* who, which.
qui, quae, quod, *interrog. adj.* which, what.
qui, quae *or* **qua, quod,** *indef. adj.* any.
quīcumque, quaecumque, quodcumque, whosoever, whatsoever.
quīdam, quaedam, quoddam, a certain, some one.
quiē-s, -tis, *f.* rest, sleep.
quīn, *conj.* but that.
quīnam, quaenam, quodnam, who, which, what?
quindecim, *indcl. adj.* fifteen.
quis, quid, *interrog. pron.* who? what?
quis, quid, *indef. pron.* any one, anything.

quisquam, quaequam, quicquam, any one, any thing, any.
quisque, quaeque, quodque *or* **quicque**, each.
quisquis, quidquid, whoever, whatever.
quīvis, quaevis, quodvis *or* **quidvis**, who *or* what you please, any.
quo, *adv.* whither.
quod, *conj.* because, but.
quondam, *adv.* formerly.
quoniam, *conj.* since.
quoque, *conj.* also.
quot, how many, as many as.

rādīcitus, *adv.* by the roots.
rām-us, -i, *m.* branch.
rap-ax, *gen.* **-ācis**, greedy.
rapid-us, -a, -um, swift.
rastr-um, -i, *n.* rake.
rati-o, -ōnis, *f.* method, plan.
rat-is, -is, *f.* vessel.
raucison-us, -a, -um, harsh-sounding.
rec-ēdo, -essi, -essum (3), *intr.* go back.
rec-ipio, -ēpi, -eptum (3), *tr.* accept.
recond-o, -idi, -itum (3), *tr.* retire.
rect-or, -ōris, *m.* ruler.
rect-us, -a, -um, straight, upright.
recūro (1), *tr.* restore, cure.
redd-o, -idi, -itum (3), *tr.* give back, pay.
red-eo, -ii, -itum, -īre, *intr.* return.
redim-io, -ii, -ītum (4), *tr.* encircle, bind.
redu-x, *gen.* **-cis**, returned.
re-fero, -tuli, -lātum, -ferre, *tr.* bring back, betake, inscribe.
ref-icio, -ēci, -ectum (3), *tr.* restore.
refle-cto, -xi, -xum (3), *tr.* bend back, turn back.
reful-geo, -si, — (2), *intr.* shine.
rēgāl-is, -e, royal.
rēgi-a, -ae, *f.* palace.
rēgi-us, -a, -um, royal.
re-go, -xi, -ctum (3), *tr.* rule, guide.
religo (1), *tr.* fasten, moor.
rel-inquo, -īqui, -ictum (3), *tr.* leave.
rēm-us, -i, *m.* oar.
reperio, repperi, repertum (4), *tr.* find.
rep-ōno, -osui, -ositum (3), *tr.* lay aside.
reporto (1), *tr.* bring back.
reposco, —, — (3), *tr.* demand.
requi-esco, -ēvi, -ētum (3), *intr.* rest.
requī-ro, -sīvi, -sītum (3), *tr.* seek again, ask.
rēs, rei, *f.* thing, matter.
res-ideo, -ēdi, — (2), *intr.* rest, lie.
resono (1), *intr.* resound.
respecto (1), *tr.* regard.
resper-go, -si, -sum (3), *tr.* besprinkle.
restit-uo, -ui, -ūtum (3), *tr.* restore.
restri-ngo, -nxi, -ctum (3), *tr.* bind.
ret-ineo, -inui, -entum (2), *tr.* keep.
revoco (1), *tr.* call back.
r-ex, -ēgis, king.

rī-deo, -si, -sum (2), *tr. or intr.* smile, smile at.
rīs-us, -ūs, *m.* laughter.
rōb-ur, -oris, *n.* strength, hard wood, the strongest and best of anything.
rog-o (1), *tr.* ask.
rose-us, -a, -um, rose-coloured.
rostr-um, -i, *n.* beak of a ship.
rubeo (2), *intr.* am red.
rub-er, -ra, -rum, red.
rūbīg-o, -inis, *f.* rust.
rub-or, -ōris, *m.* redness.
ruden-s, -tis, *m.* rope.
rud-is, -e, untaught, virgin.
rūm-or, -ōris, *m.* report.
ru-o, -i, -tum (3), *intr.* rush.
rūp-ēs, -is, *f.* rock.
rursus, *adv.* again, on the contrary.
rūs, rūris, *n.* country.

saccul-us, -i, *m.* a little bag, purse.
sac-er, -ra, -rum, sacred.
sacr-um, -i, *n.* sacred rite.
saecl-um, -i, *n.* generation, age.
saepe, *adv.* often.
saev-us, -a, -um, savage.
sagittifer, -a, -um, arrow-bearing.
sal, -is, *m.* salt, salt sea.
salapūtium, *n.* manikin.
sals-us, -a, -um, salt, witty.
salveo (2), *intr.* am in good health ; *imper.* **salvē,** hail.
sanct-us, -a, -um, sacred, holy.
sangui-s, -nis, *m.* blood.
sap-io, -īvi *and* **-ii,** — (3), *intr.* have sense, am wise.
satio (1), *tr.* satisfy.
satis, *adv.* enough.
saturo (1), *tr.* fill, satiate.
sauci-us, -a, -um, wounded.
saxe-us, -a, -um, of stone.
scelest-us, -a, -um, wicked.
scel-us, -eris, wickedness, crime.
scīlicet, *adv.* doubtless.
scio (4), *tr.* know.
scopul-us, -i, *m.* rock.
scr-ībo, -ipsi, -iptum (3), *tr.* write.
sēc-ēdo, -essi, -essum (3), *intr.* depart.
sector (1), *tr.* follow.
secund-us, -a, -um, favourable, second.
sed, *conj.* but.
sedeo, sēdi, sessum (2), *intr.* sit.
sēd-ēs, -is, *f.* seat, dwelling.
sell-a, -ae, *f.* magistrate's seat.
semel, *adv.* once.
semper, *adv.* always.
senect-a, -ae, *f.* old age.
seneo (2), *intr.* am old.
sen-ex, -is, *m.* old man.
sens-us, -ūs, *m.* feeling.
sen-tio, -si, -sum (4), *tr.* feel, perceive.
septemgemin-us, -a, -um, sevenfold.
sepulcr-um, -i, *n.* tomb.
se-quor, -cūtus sum (3), *tr.* follow.
serm-o, -ōnis, *m.* talk.
sero, sēvi, satum (3), *tr.* sow.

serpen-s, -tis, *c.* snake.
serv-a, -ae, female servant.
servio (4), *intr.* serve.
seu, sīve, *conj.* whether, or, or if.
sevēr-us, -a, -um, stern, strict.
sēvoco (1), *tr.* call away.
si, *conj.* if.
sībil-us, -i, *m.* whistling.
sīc, *adv.* so, thus.
sīcut, just as.
sīd-us, -eris, *n.* star.
sign-um, -i, *n.* mark.
silesco, —, — (3), *intr.* become quiet.
sil-ex, -icis, *c.* flint.
silv-a, -ae, *f.* wood, forest.
silvestr-is, -e, woodland.
simul, *adv.* at the same time, together.
sine, *prep. c. abl.* without.
singult-us, -ūs, *m.* sob.
sinist-er, -ra, -rum, left.
sinistr-a, -ae, *f.* left hand.
sino, sīvi, situm (3), *tr.* allow.
sin-us, -ūs, *m.* bosom, bay.
sisto, stiti, statum (3), *tr.* place.
sodāl-is, -is, *c.* comrade.
sōl, sōlis, *m.* sun.
sol-eo, -itus sum (2), *intr.* am wont.
soli-um, -i, *n.* seat, throne.
soller-s, *gen.* **-tis,** inventive.
sōl-or (1), *tr.* console.
sol-vo, -vi, -ūtum (3), *tr.* loosen, pay.
sōl-us, -a, -um, alone.
somn-us, -i, *m.* sleep.
sonit-us, -ūs, *m.* sound.
son-o, -ui, -itum (1), *intr.* sound.
sor-or, -ōris, *f.* sister.
sosp-es, *gen.* **-itis,** safe.
specto (1), *tr.* look at.
sp-erno, -rēvī, -rētum (3), *tr.* scorn.
spēro (1), *tr.* hope.
spēs, spei, *f.* hope.
spīnōs-us, -a, -um, thorny.
splendeo (2), *intr.* shine.
splendid-us, -a, -um, bright.
spūm-a, -ae, *f.* foam.
spūmōs-us, -a, -um, foamy.
squālid-us, -a, -um, rough, dirty.
stagn-um, -i, *n.* pool.
sternu-o, -i, — (3), *tr. or intr.* sneeze.
stīpendi-um, -i, *n.* tribute.
stīp-es, -itis, *m.* trunk.
st-o, -eti, -atum (1), *intr.* stand.
strīd-eo, -i, — (2), *intr.* grate, screech.
strophi-um, -i, *n.* band, stomacher.
studi-um, -i, *n.* eagerness.
suāvior (1), *tr.* kiss.
suāv-is, -e, sweet.
sub, *prep. c. acc. or abl.* under.
subito, *adv.* suddenly.
subtegm-en, -inis, *n.* thread.
subter, *prep. c. abl.* under.
subtīl-is, -e, finely woven.
suburbān-us, -a, -um, near the city.
succen-do, -di, -sum (3), *tr.* burn.
succu-mbo, -bui, -bitum (3), *intr.* fall down.
sūdo (1), *intr.* sweat.

sē *or* **sēsē, sui,** himself, herself, itself.
sum, fui, esse, *intr.* am.
summ-itto, -īsi, -issum (3), *tr.* lower.
summ-us, -a, -um, highest, topmost.
sumptuōs-us, -a, -um, costly, splendid.
super, *adv.* above, more, over.
superb-us, -a, -um, proud.
supero (1), *tr.* surpass.
supīn-us, -a, -um, backwards, listless, upturned.
supplici-um, -i, *n.* punishment.
suprēm-us, -a, -um, most critical.
sūr-a, -ae, *f.* calf of the leg.
susc-ipio, -ēpi, -eptum (3), *tr.* undertake.
suspen-do, -di, -sum (3), *tr.* hang.
suspīro (1), *intr.* sigh.
su-stollo, -stuli, -blātum (3), *tr.* raise.
su-us, -a, -um, his, her, its, their.

tābern-a, -ae, *f.* inn.
taceo (2), *intr.* am silent.
tacit-us, -a, -um, silent.
taed-a, -ae, *f.* torch.
taed-et, -uit *or* **taesum est** (2), *impers. tr.* it wearies.
tāl-is, -e, such.
tāl-us, -i, *m.* ankle.
tam, *adv.* so.
tamen, *adv.* yet.
tango, tetigi, tactum (3), *tr.* touch.
tantum, *adv.* so much.
tardē, *adv.* slowly.
tardip-ēs, *gen.* **-edis,** slow-footed, limping.
taur-us, -i, *m.* bull.
tegm-en, -inis, *n.* covering.
te-go, -xi, -ctum (3), *tr.* cover.
tect-um, -i, *n.* roof, dwelling, building.
tell-us, -ūris, *f.* earth.
tempest-ās, -ātis, *f.* time.
templ-um, -i, *n.* temple.
tempto (1), *tr.* try.
temp-us, -oris, *n.* time.
tenebr-ae, -ārum, *f. plur.* darkness, shades.
tenebricōs-us, -a, -um, dark, gloomy.
ten-eo, -ui, — (2), *tr.* hold, captivate.
tener, -a, -um, tender.
tenu-is, -e, thin, subtle.
tenus, *prep. c. acc. or gen.* as far as.
tepĕf-acio, -ēci, -āctum (3), *tr.* make warm.
tepid-us, -a, -um, warm.
tep-or, -ōris, *m.* warmth.
ter-es, *gen.* **-etis,** well made, shapely, smooth.
terg-um, -i, *n.* back.
terr-a, -ae, *f.* earth.
terr-or, -ōris, *m.* fear.
terti-us, -a, -um, third.
test-is, -is, *c.* witness.
text-um, -i, *n.* woven cloth, fabric of planks.
thias-us, -i, *m.* band of worshippers of Bacchus.
thyrs-us, -i, *m.* Bacchic staff (*twined with ivy and vine leaves*).
tībi-a, -ae, *f.* pipe.
tim-or, -ōris, *m.* fear.

tin-guo, -xi, -ctum (3), *tr.* dye.
tinnīt-us, -ūs, *m.* tinkling.
tintino (1), *intr.* ring, tingle.
tollo, sustuli, sublātum (3), *tr.* lift up, carry off.
torpeo (2), *intr.* am numb.
tor-queo, -si, -tum (2), *tr.* twist, twine, stir up.
to-rreo, -rrui, -stum (2) burn, scorch.
tot, *indecl. adj.* so many.
tōt-us, -a, -um, all.
trab-s, -is, *f.* timber.
trād-o, -idi, -itum (3), *tr.* give over, deliver.
trans, *prep. c. acc.* across.
trecent-i, -ae, -a, three hundred.
tremul-us, -a, -um, trembling.
trēs, tria, three.
trist-is, -e, sad.
truculent-us, -a, -um, fierce.
trunc-us, -a, -um, headless.
tru-x, *gen.* **-cis,** fierce.
tū, tui, thou.
tueor (2), *tr.* gaze upon.
tum, *adv.* then.
tumulo (1), *tr.* cover with a mound.
tunc, *adv.* then.
turb-o, -inis, *m.* whirlwind, spindle.
turgidul-us, -a, -um, *dimin. of* **turgidus,** swollen.
tuss-is, -is, *f.* cough.
tūtām-en, -inis, *n.* defence, bulwark.
tu-us, -a, -um, thy.
tympan-um, -i, *n.* drum.

ūber, *gen.* **-is,** fertile.
ubĭ, *adv.* where, when.
ūd-us, -a, -um, wet.
ul-ciscor, -tus sum (3), *tr.* punish.
ull-us, -a, -um, any.
ultim-us, -a, -um, furthest, last.
umbr-a, -ae, *f.* shadow.
umquam, *adv.* ever.
ūnanim-us, -a, -um, of one mind, attached, devoted.
und-a, -ae, *f.* water.
unde, *adv.* whence.
undique, *adv.* from all sides.
unguent-um, -i, *n.* ointment.
ūnic-us, -a, -um, only.
ūnigen-a, -ae, *c.* twin brother *or* sister.
ūn-us, -a, -um, one.
urb-s, -is, *f.* city.
ur-geo, -si, — (2), *tr.* press hard, afflict.
urtīc-a, -ae, *f.* a nettle.
usque, *adv.* right on, continuously.
ustulo (1), *tr.* burn up.
ut, *conj.* as, when, where, how, in order that.
ut pote, *conj.* inasmuch as.
ut-erque, -raque, -rumque, both, each of two.
utinam, *adv.* would that.
ū-tor, -sus sum (3), *intr. c. abl.* use.
utrum, *conj.* whether.
ūv-a, -ae, *f.* grape.

vacu-us, -a, -um, empty, empty-handed.
vad-um, -i, *n.* water, sea.
vae, *interj.* alas.

vag-us, -a, -um, wandering, far-ranging.
valeo (2), *intr.* am well; *imper.* farewell.
vānesco, —, — (3), *intr.* go for nothing, have no result.
vān-us, -a, -um, empty.
vario (1), *tr.* variegate, discolour.
vari-us, -a, -um, different.
vasto (1), *tr.* ravage.
vast-us, -a, -um, waste, immense.
-ve, *enclitic conj.* or.
vehemen-s, *gen.* **-tis,** forcible, vigorous.
ve-ho, -xi, -ctum (3), *tr.* bear, convey.
vel, *conj.* or.
vello, velli, vulsum (3), *tr.* pluck.
vell-us, -eris, *n.* fleece.
vēlo (1), *tr.* cover.
vēl-um, -i, *n.* sail.
velut, *adv.* even as, as.
venēn-um, -i, *n.* poison.
venio, vēni, ventum (4), *intr.* come.
vent-er, -ris, *m.* belly.
ventito (1), *intr.* am wont to come.
ventōs-us, -a, -um, windy.
vent-us, -i, *m.* wind.
venustē, *adv.* gracefully.
venust-us, -a, -um, graceful, charming.
vēr, vēris, *n.* spring.
verb-um, -i, *n.* word.
vērē, *adv.* truly.
ver-eor (2), *tr. or intr.* fear.
vēridic-us, -a, -um, truth-telling.
vern-us, -a, -um, of spring.
vēro, *adv.* truly, indeed.
ver-ro, -ri, -sum (3), *tr.* sweep.
versicul-us, -i, *dimin. of* **versus.**
verso (1), *tr.* toss, turn; *pass. as deponent,* turn in, am occupied in.
vers-us, -ūs, *m.* verse.
vert-ex, -icis, *m.* summit, head.
vēr-us, -a, -um, true.
vērum, *adv.* but.
vēsān-us, -a, -um, mad.
vest-er, -ra, -rum, your.
vestibul-um, -i, *n.* porch.
vestīgi-um, -i, *n.* footstep, foot.
vest-is, -is, *f.* robe, tapestry, coverlet.
vetul-us, -a, -um, old.
vet-us, *gen.* **-eris,** old, ancient.
vexo (1), *tr.* trouble.
vi-a, -ae, *f.* way.
vibro (1), *tr. or intr.* brandish.
vicem, vicis (*no nom. sing.*), *f.* change, fortune.
victim-a, -ae, *f.* sacrifice.
vict-or, -ōris, *m.* conqueror.
video, vīdi, vīsum (2), *tr.* see; *pass.* seem.
vigeo (2), *intr.* flourish.
vig-esco, -ui, — (3), *intr.* become active.
vill-a, -ae, *f.* country-house.
vin-cio, -xi, -ctum (4), *tr.* bind.
vincl-um, -i, *n.* chain.
vind-ex, -icis, *c.* avenger.
vīne-a, -ae, *f.* vineyard.
vīn-um, -i, *n.* wine.

vir, -i, man.
vireo (2), *intr.* am green, flourish.
virgāt-us, -a, -um, made of osiers.
virg-o, -inis, maiden.
virido (1), *intr.* am green.
virt-ūs, -ūtis, *f.* worth, valour, valiant deed.
vīs-o, -i, -um (3), *tr.* behold.
vīt-a, -ae, *f.* life.
vitt-a, -ae, *f.* fillet.
vīvo, vixi, victum (3), *intr.* live.
vix, *adv.* hardly.
voco (1), *tr.* call.
volito (1), *intr.* fly, move with speed.
volo (1), *intr.* fly, hasten.
vol-o, -ui, —, velle, *tr. or intr.* wish.
volunt-ās, -ātis, *f.* will.
vol-vo, -vi, -ūtum (3), *tr.* roll, revolve, ponder.
vōm-er, -eris, *m.* ploughshare.
voro (1), *tr.* devour.
vōt-um, -i, *n.* vow.
voveo, vōvi, vōtum (2), *tr.* vow.
vox, vōcis, *f.* voice.
vult-us, -ūs, *m.* countenance.

PRINTED IN GREAT BRITAIN AT THE UNIVERSITY PRESS, OXFORD
BY JOHN JOHNSON, PRINTER TO THE UNIVERSITY

PA
6274
.A25
M26
Campbell

Catullus, C. Valerius.
Selections from
Catullus

PONTIFICAL INSTITUTE
OF MEDIAEVAL STUDIES
59 QUEEN'S PARK
TORONTO 5, CANADA